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EXTEMPORE PLAYING

A. MADELEY RICHARDSON

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EXTEMPORE PLAYING

FORTY LESSONS

In the Art of Keyboard Composing

By

A. MADELEY RICHARDSON

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"Church Music for the Clergy," "The Choir-Trainer's Art," "Choir-Training Based on Voice-Production," "Modern Organ Accompaniment," "The Psalms, Their Structure and Musical Rendering," etc.

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To my dear and distinguished friend
THOMAS TAPPER, Litt. D.

PREFACE

The art of keyboard composing, otherwise called improvising or extempore playing, is an essential part of the equipment of every organist; it is a source of delight and interest to every pianist; and it is a subject that should be studied by every intelligent music teacher.

To the organist it is one of the most important branches of study, one without which he cannot hope to fulfil his duties in any sense adequately. And yet it has hitherto been woefully neglected. Although notable and brilliant exceptions are to be found in many directions, it is not an uncommon thing to find organists, in other respects perfectly competent, who have not the remotest notion of what extempore playing really is, as is only too evident from the lamentable failure of the attempts they are obliged by circumstances to make. This is probably due to the fact that the subject is seldom taught at all, and when it is, with very little system. Few manuals upon the art are available, and it is widely supposed that extempore playing is a natural gift, possessed only by the few, and beyond the reach of the many. This is a mistake. It is quite possible for anyone of average intelligence and plenty of perseverance to acquire the art of playing acceptable music impromptu. All that is needed is a simple, clear and straightforward method of work, and a large amount of practice. This is not to say that anyone who studies may become a real composer—that is a distinction reserved for the few, for the geniuses. But it is quite as well within the range of the average person to acquire the power of playing on the spur of the moment music which is correct and pleasing, as it is for the same person to learn to speak correctly without hesitation; although in the latter case he does not of necessity become an orator or a poet, nor in the former case an original composer.

In the following pages stress will be laid upon the simple, elementary, foundation work. Once this is passed, something more finished will soon follow.

Although nine-tenths of the extempore playing one hears to-day is done in churches upon organs, it is advisable that most of the preliminary work should be carried out upon the pianoforte, since this instrument is much more frequently available for continuous practice, and its comparatively light and unaggressive tone is better suited to the trials and experiments which will of necessity be made.

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EXTEMPORE PLAYING

LESSON I

Introductory

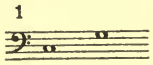
And I know not if, save in this, such gift be allowed to man,
That out of three sounds he frame, not a fourth sound, but a star.
—*Browning.*

Before starting work at the keyboard, consideration should be given to the structure of the modern diatonic scale, which contains the material from which the music is to be evolved.

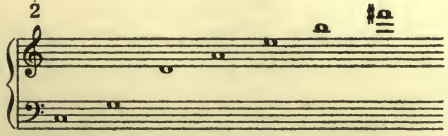
The key should be regarded as a tone-family, as a collection of different tones more or less nearly related to one another. Upon this relationship of the individual tones of the scale will depend the relationship of chords, and of the melodies which will be derived from them.

The first member of the tone-family is, of course, the keynote, or tonic. Its nearest relation is its perfect fifth. This is taken because it represents the simplest vibrational ratio, i.e., 2:3. The octave (1:2) is evidently of no assistance in this connection, because our ears have decided that the two tones which it represents are, for practical purposes, identical.

Taking then the fifth from a given tone (C) we make the first move in the assembling of a tone-family:



By repeating the process five times we obtain the following series:



These, rearranged in alphabetical order, produce a scale

LESSON II

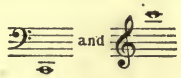
Chords, and Their Connection

Broadly considered, modern music may be said to be derived from chords and scales, taken in an infinite variety of ways. As already seen, the scale itself is derived from chord-intervals; it is, therefore, the most logical plan to commence our studies of musical construction by playing and connecting the simplest chords.

Just as, in speaking, every word used has its proper place and has its bearing upon the impression given by any sentence, so in music each single tone employed has its own effect, great or small, but always with some significance. It is, therefore, important that the student should at the outset accustom himself to considering carefully the minutest detail. This will soon become a conscious habit, which will stamp its mark with telling effect upon his performance.

In playing chords the normal arrangement is to allow for four parts, or voices. It need not be pointed out that, of course, in keyboard music this number is frequently both exceeded and reduced. It is, however, excellent discipline for the student to accustom himself to play in four real parts. When this power has been acquired, and has become habitual, it will be perfectly easy to add to or to reduce the number.

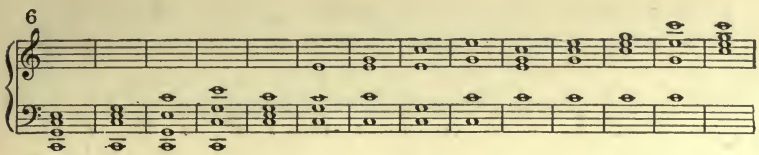
The three chords now to be studied are tne tonic, or key-chord (I), the dominant (to be called the V), and the subdominant (the IV).

The compass of the voices should be limited at first to the notes between  and

In playing single chords the root should invariably be placed in the bass. The soprano may take alternately the root, third or fifth. The voices should not be further than an octave apart, except in the case of the tenor and bass, which may be separated to an almost unlimited extent.

The root should invariably be doubled.

Taking the chord of C, the following arrangements will then be possible:



These all give four different sounds, and do not include cases where it may be considered that two voices are in unison, sounding only three separate tones.

The student should carefully observe the effect of each of these chords. No two give an identical impression. Each has its place in the art scheme.

The next thing is to connect two chords. In doing so the following rules should be observed:

(1) When one note is common to two successive chords it should be taken by the same voice.

(2) When the voices are moving, each should pass to the nearest available note.

These two rules give the normal and natural method of part-progression. Any departure from them is introduced for the sake of variety, and has the effect of being somewhat more venturesome and difficult.

In connecting I and V, or I and IV, there is always one note in common; but when IV goes to V, this condition no longer exists, and the progression is called 'foreign.' The bass will rise one step, and the rule for the three upper voices is that they shall descend each to the nearest available note. The progression V–IV is unusual, and should be avoided.

Exercise 2.

(a) Play the I, the V and the IV in each of the twelve major keys, in every possible position, according to the above example, carefully observing the rules already given.

(b) Connect the I with the V in all major keys in every position, according to the rules of part-progression.

(c) Connect the I with the IV in the same manner.

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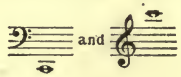
The compass of the voices should be limited at first to the notes between  and

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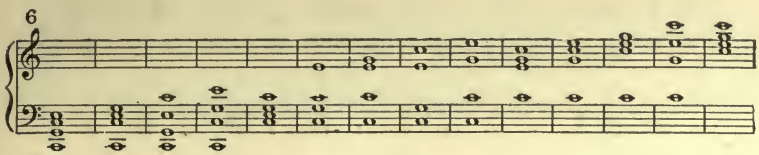

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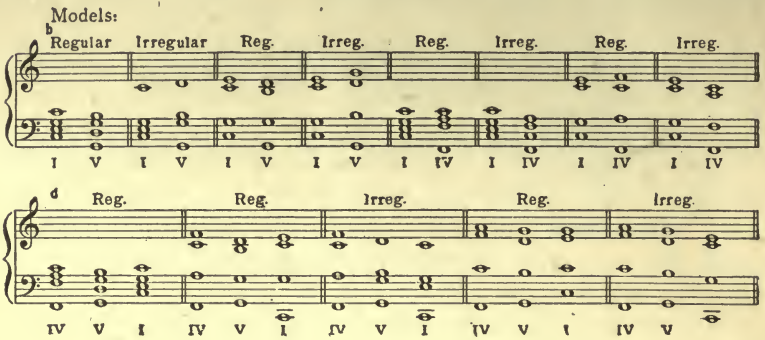
(b) Connect the I with the V in all major keys in every position, according to the rules of part-progression.

(c) Connect the I with the IV in the same manner.

(d) Play the progression IV, V, I, in all major keys.



LESSON III

Phrases

An attempt will now be made to form short musical sentences with the material in hand.

The shortest sentence is that known as the phrase. A phrase may consist of two, three, four, or more measures, but the normal extent is usually assumed to be four measures. The student will therefore, at present, devote his attention solely to this arrangement.

The phrase ends with a cadence. The perfect cadence generally used, is the I chord on an accent (with the root in both bass and soprano), preceded by the V chord. This, the most complete and decisive form of ending, should be employed and retained at present.

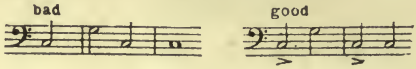
The commencement may be made upon the I chord. This is the old orthodox method of starting music, which is still retained in the majority of compositions; though it may be mentioned that, as a matter of fact, it is possible to begin on any chord within the key.

Modern musical rhythm is built upon the recurrence of equal groups of time-units, the groups being enclosed by bars in order to aid the eye. A certain arrangement of unit grouping is selected at the outset and is continued throughout the movement. There are only two fundamental varieties of groups commonly available—twos and threes. These are used to form *simple* time. Other groupings, of fours, sixes, etc., are multiplications of simple groupings, and are referred to as *compound* time.

It may be questioned whether, on first hearing, it is possible for the listener to know for certain whether a given piece is in simple or compound time. For the keyboard composer the main thing here is to grasp clearly the fundamental fact that he is now called upon to play in either twos or threes.

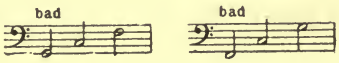
Attention must be given to the movement of the bass, especially with regard to two points:

(1) Repetitions may be freely employed, but *not over an accent*, i.e., if any given note is taken on a weak beat it must not be continued into a strong one; e.g.,

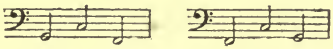


This rule, however, need not be regarded at the first beat of the phrase.

(2) The bass, when taking two or more leaps, should progress *in a chord-line*, i.e., the separate notes should be such as would harmonize with one another if sounded together; e.g.,



these may be corrected by turning:



We are now ready to try playing phrases upon the keyboard.

The following are the conditions summarized:

(1) Commence on the I on any beat in the measure.

(2) End with a perfect cadence.

(3) Between these two points any of the principal triads may be freely repeated, provided the bass does not violate the conditions as to accent.

(4) The I goes to V
" " " " IV
" V " " I
" IV " " I
" IV " " V

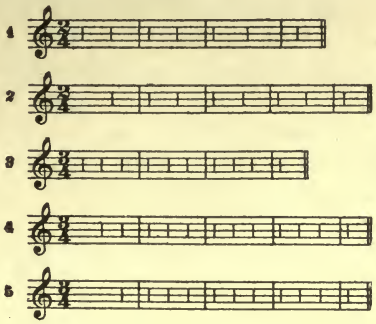
(5) Every chord will be in root position, only three bass notes being available.

(6) The soprano will take any note in the chord; but remember that the third is the most harmonious and pleasing when the root is in the bass.

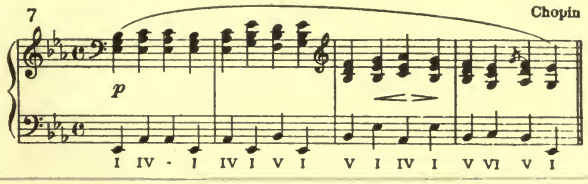
(7) Use only uniform rhythm, i.e., one chord to each beat.

The student will be surprised to find how much variety it is possible to introduce when using only these three simple chords.

The following schemes are to be filled in:



Although these experiments are to be regarded as preliminary foundation work, it may be pointed out that noble music has been written without the employment of other material; e.g.,



Exercise 3.

(a) Play phrases in every major key, according to Scheme 1, carefully observing all the rules given.

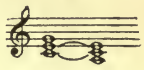
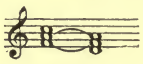
(b) Do the same with Scheme 2, using bass repetitions freely.

(c) Work No. 3, in a similar way, introducing some foreign progressions (IV to V).

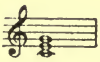
(d) Experiment with Schemes 4 and 5 in the same manner, always endeavouring to maintain a pleasing tune in the soprano.

LESSON IV

Subordinate Triads: The II and the VI

A glance at the tone-family on page 2 will remind the student that, after leaving the three principal scale-tones, the next in order of importance is the II, followed by the VI and the III. The chords built upon these steps may now be used. They should be regarded as alternatives, used for the sake of variety, and each considered as the relative of a principal, thus: VI is the relative of the I, having two notes in common:  II is the relative of the IV:  and III is the relative of the V:

This last chord will be dealt with in the next lesson.

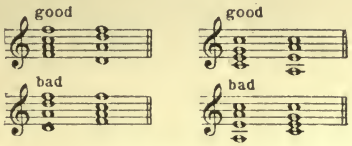
The above way of regarding these chords is both interesting and helpful. It is a well-known fact of modern harmony that the principal triads may be used without their fifth. There is no doubt that to the ear of the musician suggests a chord with the root C, just as much as  does. The fifth, therefore, being accepted as an optional ingredient of the chord, its omission above the major third may be made good by its introduction below, i.e., discarding G as the fifth above C, A may be substituted as the fifth below E. And thus the subordinate will appear as a reflexion of the principal, produced by counting downwards from the upper note of the third instead of upwards from the lower note.

The most important subordinate is the II, built, as it is, upon the tone occurring, in the tone-family, third in

order from the tonic. It is a strong and useful chord, and is freely substituted for the IV.

Next in importance is the VI, which may be used to harmonize the first scale-step.

A subordinate follows, but may not precede, its principal, e.g.,

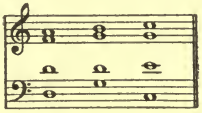


This fact is presented more clearly to the mind by noticing that *the bass of a subordinate never rises a third.*

The II may not go to the I.

The II goes freely to the V. All roots fall a fifth with ease.

It may also go, less regularly, to VI—a rising fifth.

The II is used, when harmonizing the ascending scale, for the sixth step, thus:  Here, if the IV chord had been used, a disagreeable effect would have been caused by the incorrect treatment of the 'foreign progression.'

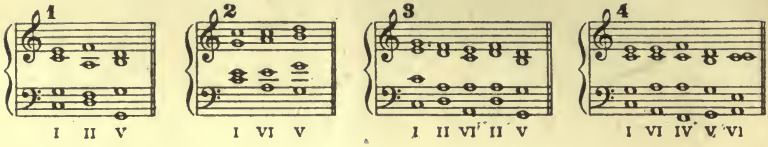
In both these chords, it should be observed, the best note for soprano is the third. The root and fifth may, however, also be so used in the case of the II, and, less frequently, with the VI.

VI goes to V
" " " IV
" " " II
Not to I.

The third of a subordinate, being in every case a principal tone of the scale, should usually be doubled. If this is inconvenient, however, we may double the root. The fifth should neither be doubled nor omitted.

Exercise 4.

(a) Play the following progressions in the twelve major keys:

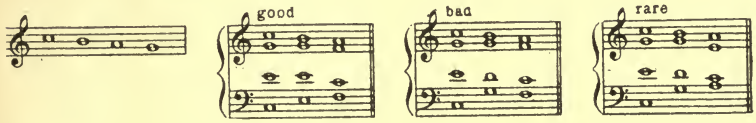


(b) Take the design given on page 8, and extemporize phrases in every major key, introducing the II and the VI freely, and observing carefully the rules given in this lesson.

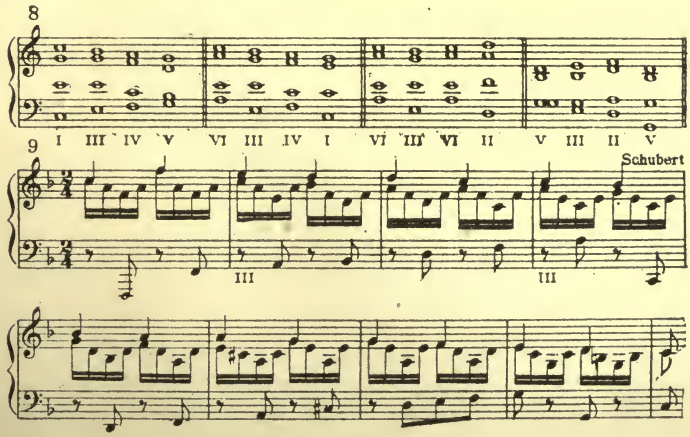
LESSON V

The III Chord

The III is rare and weak. Some theorists have maintained that it cannot be used at all; this, however, is obviously incorrect, and inconsistent with the practice of composers. Its weakness is clearly due to its remoteness from the tonic, being the fifth step in perfect fifths from that centre. It has a thin, plaintive effect, suggesting old-world reminiscences and Phrygian associations. Used with discretion, it is a valuable addition to the material at present available. One of its more obvious uses is to harmonize the seventh step in descending. When the V is used for that purpose the effect is unsatisfactory, since it cannot be followed by the IV, and VI is improbable, e.g.,



III may go to IV, VI or II (?).
III may follow I, VI or V.
The following are illustrations of its use:



Exercise 5.

(a) Play the above successions (Ex. 8) in every major key.

(b) Play phrases as usual (see p. 8), introducing an occasional III chord on one of the above plans.

In inventing the phrases, notice how melody is growing out of the chord-progressions. Aim at pleasing lines. These will be dealt with fully in a later chapter. Make the bass flow in as interesting a manner as possible. Do not be restive under the strict discipline of four-part harmony; this is excellent for forming taste and efficiency; its strictness will be relaxed before long.

Keep the uniform rhythm clearly in mind; its rigidity is only temporary.

Do not be afraid of frequent chord-repetitions, with or without change of position.

LESSON VI

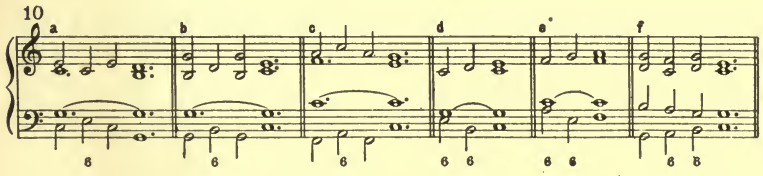
First Inversions: The I_1, V_1 and IV_1

The weighty and solemn effect of continuous root positions may be lightened by the substitution of first inversions. By their use a more flowing and melodious bass line may easily be secured, the frequent leaps involved by successions of root positions being now avoidable.

The I, IV and V take first inversions most readily; and when the third then appears in the bass the best note for the soprano is the root. This does not, however, exclude the fifth, which is also available, but the third will in general be avoided in the soprano—for obvious reasons.

With a view to lightening the music, first inversions will be placed on the accents; at cadences, where weight is required, root positions will be retained.

The following are typical of the use of first inversions:



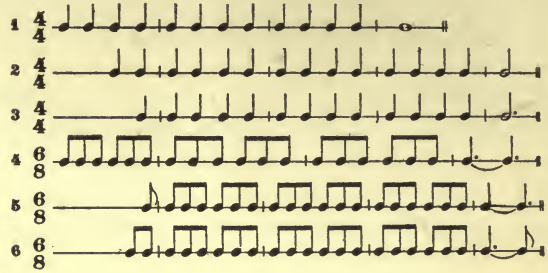
at *a*, *b*, *c*, the root position and first inversion alternate. At *d* a leap to the leading-tone occurs in the bass; it should be noted that this is taken in a *downward* direction, opposite to the tendency of this sensitive note. At *e*, again, a leap downwards is taken from the sixth step, in order to follow the natural tendency of this degree. At *f*, the V goes to the IV; this is correct when the latter is inverted, because *all the objectionable triad-progressions become satisfactory when the second chord is inverted.*

Exercise 6.

(a) Play the above groups in every major key.

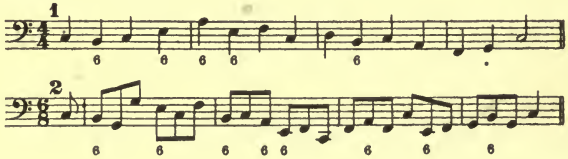
(b) Invent phrases, as usual, introducing first inversions of the I, V and IV.

(c) Invent phrases in 4/4 and 6/8 time, filling in the following schemes:



It will be remembered that a phrase may commence on any beat; with quadruple time, four alternatives are therefore possible; with sextuple time, six.

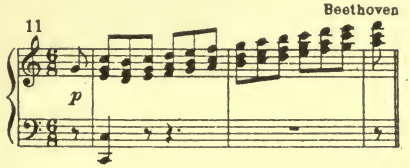
Specimen basses:



LESSON VII

First Inversions: The II_1, VI_1 and III_1—Diversity of Rhythm

The inversions of the subordinate triads are weaker than those of principals. The II_1 is the best, and is especially useful when approaching the perfect cadence. Its third (now in the bass) may be freely doubled, as it is a principal tone. The VI_1 is rarely used, and the III_1 still less frequently. All first inversions may, however, be used *in scale-line*, when their relative importance need not be regarded, provided the passage commences and ends with a strong chord, e.g.,



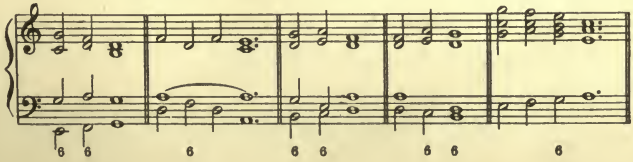
In using a succession of first inversions in keyboard composing it is not necessary to play in four parts, the usual plan of doubling alternate notes in vocal music being unnecessarily hampering to the player.

This is the first time we have departed from strict four-part playing. It will be wise to continue the strictness in all other combinations.

In a succession of first inversions in scale-line the roots should always appear in the soprano. These passages, though never wrong, should not be indulged in too freely. They are very easy to play, but weak and wanting in character.

Exercise 7.

(a) Play the following chord-groups, in every major key:



(b) Invent, and play, phrases introducing all first inversions, but confining subordinates to scale-line bass.

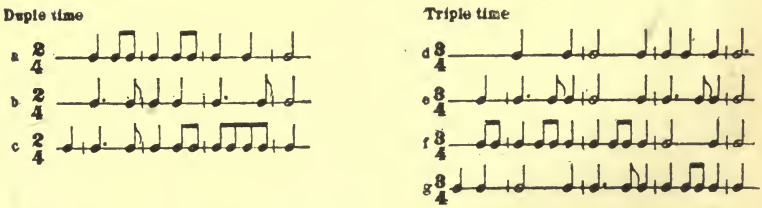
Diversity of Rhythm

Having hitherto confined ourselves to uniform rhythm, it is now time to depart from this strict plan by introducing varied time-values. This is done by the use of the dot, and by the adding and dividing of beats.

The possibilities of variety are endless, and the study of rhythm in all its bearings is a very interesting subject. At present, however, it will be best for the student to confine himself to only slight departures from uniformity.

In arranging long and short values, it should be observed that when the long are accented, and precede the short, the rhythm is said to be 'regular,' and that the contrary arrangement is called 'irregular.' The latter usually sounds wrong unless repeated. Only regular rhythm should be used at present. Symmetry is secured by taking any given pattern of values more than once. If this is not done, some other design should be obvious, such as either gradually increasing or reducing the number of notes employed in the measure.

Here are a few patterns:



Other designs should be invented by the student, written down, and kept in view when playing.

LESSON VIII

The Minor Mode

It is both interesting and helpful to note the meaning of the word 'minor' in connection with a mode. It is the Latin for 'lesser,' and stands as an abbreviation of the sentence 'with the lesser third.' This means, of course, that the third of the tonic chord is now a minor one, but makes no reference to the other scale-steps. The composer should then regard the minor mode as the major altered by the lowering of the third scale-step, this being the one essential characteristic of the mode. As to other steps, the sixth is usually lowered; the seventh is usually raised (i.e., it corresponds with the same step in the major mode).

There are here two conflicting tendencies. If chords were alone the things to be considered, these steps might be unvaried; but since melody must also be provided for, the question of avoiding the augmented second presents itself, and this is accomplished in the two well-known ways, by raising the sixth in ascending and by lowering the seventh in descending.

The principal triads will appear as follows:

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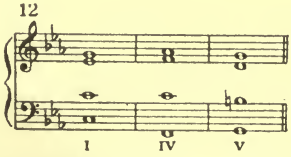

with inversions as in major.

Of subordinates, the VI may be freely used, e.g.,

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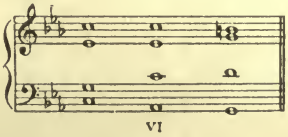
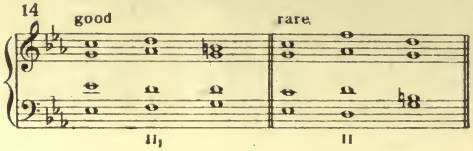
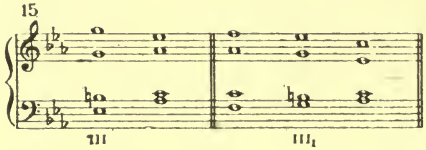


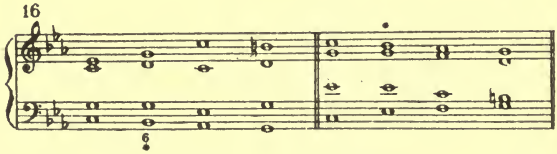
On account of its diminished fifth, the II is usually avoided in root position, though perfectly satisfactory in first inversion, e.g.,



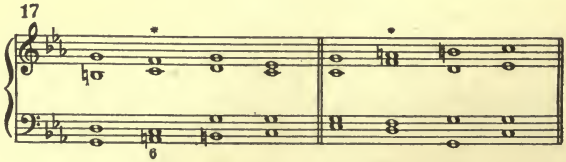
The III is harsh, containing as it does an augmented fifth. Its use is rare, but it can occasionally be introduced by a skilful performer with striking effect:



The lowered seventh may be employed when the soprano or bass moves down through 8, 7, 6, 5; e.g.



Similarly, the raised sixth may be used when either outside part takes 5, 6, 7, 8; e.g.,



In general, the chief thing to remember in the minor mode is to avoid the interval of the augmented second in the melody-line. It is, of course, found in modern music,

but, as a rule, it sounds odd and exotic. The student will be wise to avoid it altogether.

Exercise 8.

(a) Play the several chord-connections above given in various minor keys.

(b) Invent phrases in the minor, using only the I, IV and V, in root position.

(c) Add to these chords an occasional VI.

(d) Invent phrases introducing all the chords mentioned in this chapter.

LESSON IX

Sequences

One of the most important devices in modern music, and one which may be said to permeate the works of the great composers, is that of sequence, a simple device by which unity and variety are secured in combination. It is the plan by which any given figure is repeated at a higher or lower pitch.

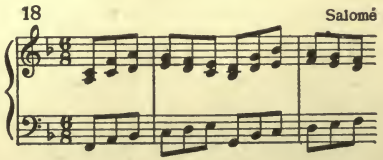
There are various kinds of sequence, strict, partial, diatonic, chromatic, etc. The strict, diatonic variety is the first to consider, and consists in reproducing the given figure exactly with regard to scale-steps, without modulating, and without alteration of any part.

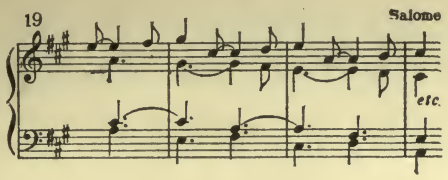
The extent of the figure to be treated sequentially varies to an unlimited extent, from a single chord (as in a 'sequence of sixths') to a complete tune.

At present the student should attempt only the manipulation of figures of one measure in length.

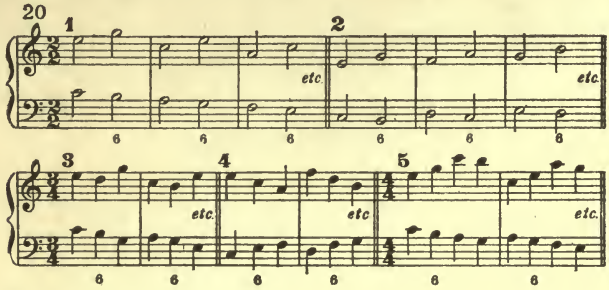
The general principle of the sequence is that any group of tones which is correct at first hearing may be reproduced on a higher or a lower pitch regardless of irregularities that may be thereby involved, the momentum of the start being sufficient to overcome any resistance of improbable progressions. This means that weak chords will now be available; subordinates may be used as if they were principals, but always provided that the original pattern is without fault.

Cases of sequence in which only the simplest chords are used are few. The following may be noted:





Here follow some specimens, which may continue to any extent in the same direction:



Exercise 9.

(a) Play these sequences in every major key, filling in the chords.

(b) Invent new figures in various measures.

LESSON X

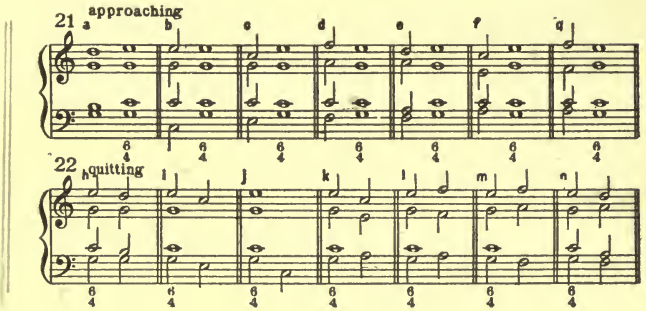
Second Inversions: The I_2 and the IV_2

Second inversions (or six-fours) are more restricted in their use than the chords hitherto used. If the student bears in mind the rule that *the bass must never leap except in its own chord-line*, he cannot go far wrong.

The three uses are:

(1) With stationary bass.
(2) With a chord-line bass.
(3) With a scale-line bass.

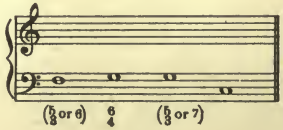
Each of these methods is applied before and after the six-four, which gives six devices, thus:

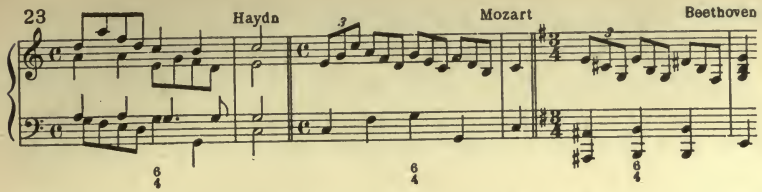


These are all interchangeable, i.e., any of the methods of approach may be followed by any of the methods of quitting.

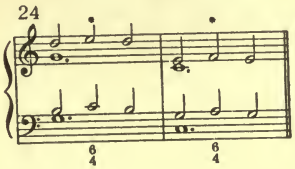
The illustrations show the use of the I_2. The IV_2 is not used quite so freely; all the forms given are, however, possible, with the exception of *d* and *m*.

The commonest use of the I_2 is in approaching the perfect cadence. The following formula is extremely frequent with the classical composers, and abounds in the pages of Haydn, Mozart and Beethoven:

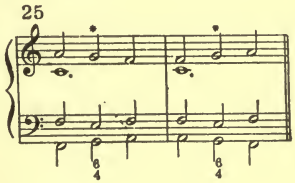




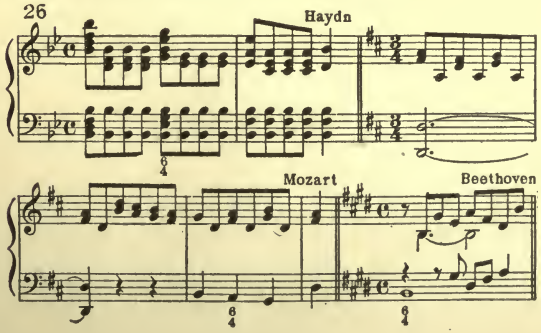
The student may adopt this method of approaching the cadence from now onwards. The first method of employment (stationary bass) is useful and frequent. It gives the effect of neighbouring tones, or embellishments, rather than of new chords, e.g.,



The third method (the scale-line bass) is useful when the melody or the bass steps up or down from the root to the third of a chord. It is known as 'the passing $\frac{6}{4}$,' e.g.,

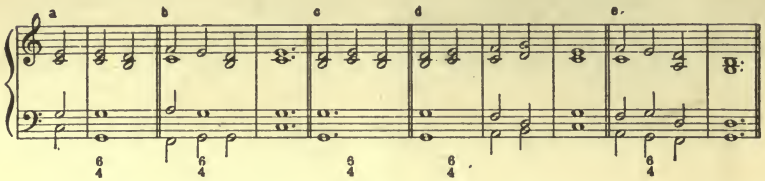


Here are further examples of the use of the six-four:



Exercise 10.

(a) Play the following in various major and minor keys:

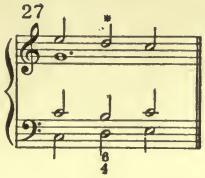


(b) Play a number of phrases in major and minor keys, introducing these figures and using diversified rhythm.

LESSON XI

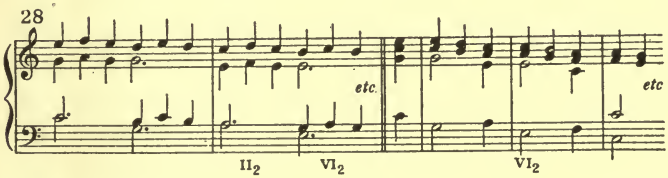
Other Second Inversions. The Scale Harmonized. The Period

Of other second inversions, the V_2 is practically confined to the scale-line bass; thus:



This is a common and useful progression.

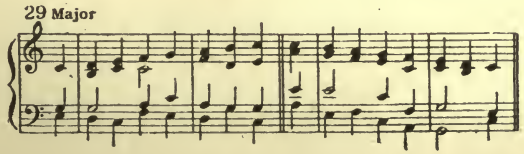
The II_2 and the VI_2 are rare, and are best used by the student only in sequence, following the appearance of principal second inversions; e.g.,

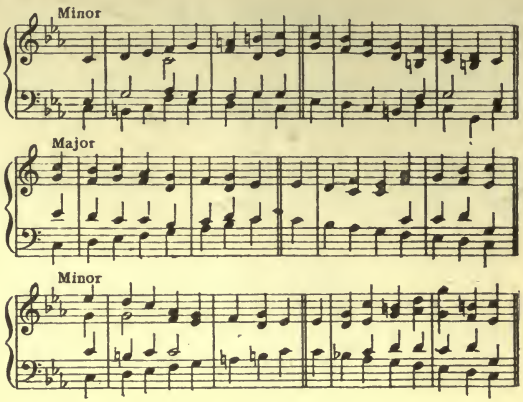


The III should not be used in second inversion.

The Scale Harmonized

The student may now attempt the harmonization of the major and minor scales in various ways. This is excellent practice for gaining facility. Here are versions in both modes, with the scale in soprano and bass. Others may be invented.





The Period

Our attempts at keyboard composition have hitherto been confined to four-measure phrases; these may now be extended to periods. The normal period consists of two phrases balanced in some way against one another. The simplest plan for securing symmetry is to make the two phrases identical, except for the cadences. The first phrase (called the antecedent) ends with a semi-cadence, usually the succession I–V; and the second (the consequent) ends with the perfect cadence. The main difficulty of our subject is for the student to remember accurately what he has already played. Few either have by nature, or gain by practice, the power of remembering *all* that has been played. In the majority of cases the most that can be looked for will be a general recollection of the subject-matter rather than the power of reproducing every detail. Yet the repetition or reproduction of what has been already stated is one of the chief factors that go to intelligent and artistic results. With a passage as short as the phrase there will be little difficulty in immediate reproduction, and constant practice in this will assist the student by cultivating the memory and thus securing coherence and consistency.

The kind of period we are considering (called the 'parallel') is very frequently found in classical music. The following is an example:

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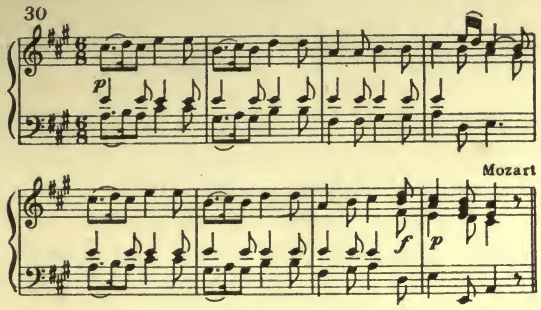


It will be seen that the two members are identical, except that for the perfect cadence at the conclusion of the consequent is substituted the semi-cadence at the end of the antecedent. This should be carefully noted. It is, in general, the reversing of the perfect cadence; V–I now becomes I–V. There are, however, many exceptions. The V may be preceded by several other chords. For it may be substituted some other chord at this point; but it will be convenient here to retain it, preceded either by I, or by IV or II.

Many other forms of period-construction will be considered when we come to deal with melodic detail.

Exercise 11.

(a) Play the successions given at the beginning of this chapter, in every major key.

(b) Invent other sequential uses of six-four chords.

(c) Play the scale-harmonization given above, in every key.

(d) Invent numerous parallel periods in various keys, using the chord material now available.

LESSON XII

Discords

Why rushed the discords in, but that harmony should be prized?
—*Browning.*

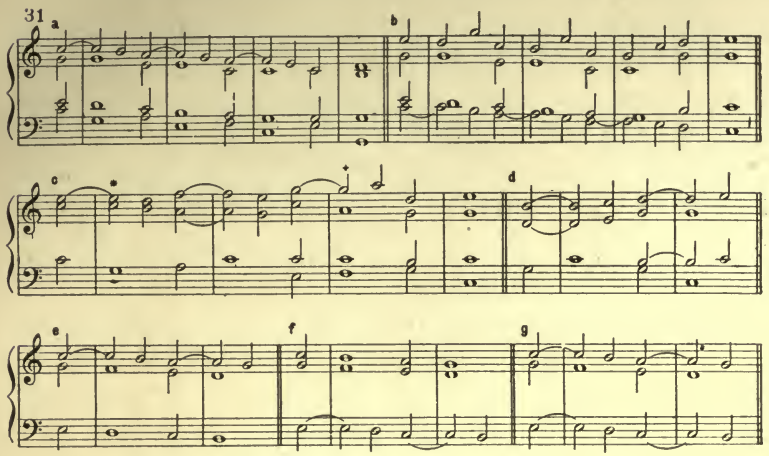
Music, like life, has its ups and downs, its concords and its discords. Without the latter, music would undoubtedly be a very tame and uninteresting thing. The most striking aspect of modern music is that which is concerned with discord. The subject is a wide and complicated one, and need not be thoroughly investigated in all its aspects by the keyboard composer. General principles and outstanding facts are what will help him most.

The whole vast system of non-harmonic tones in music has its origin in the device of holding one voice while another proceeds to the next chord—in other words, in what is known as the *suspension.* The rule of the suspension, as indeed of all discords, is that it must proceed by step into a concord. This simple plan has been developed and varied in numerous ways. The old composers allowed only the descending suspension; modern musicians hold that, in general, any progression that is correct in its simple form may be varied by suspension. The old writers insisted that a suspension should be strictly prepared by a concord; the moderns discard this rule.

The keyboard student need not go further, at present, than to recognize the general principle that any smooth progression may be changed to a suspension provided the effect is satisfactory to the ear, which is the ultimate judge of what is right.

In general, descending suspensions are more agreeable than ascending ones, though instances of the ascending variety are so frequent in Beethoven and other composers that they cannot be said to be incorrect. The student will do well, however, to confine his efforts at present mainly to the descending use.

Here are a few specimens.



At *a* the third is suspended by the fourth—a very smooth and easy progression. At *b*, where the same thing is taken in the bass, it will be noticed that there is some freedom in the motion between soprano and tenor. This, though incorrect in vocal music, need not be avoided by the keyboard composer, for the effect is perfectly satisfactory to the ear, and much smoother than a clumsy voice-leading to avoid the octaves. At *c* the $\frac{6}{4}$ chord results from the suspending of two voices: this is an instance of many cases ambiguous to the analyst but clear to the listener. There is no need to decide whether the chord marked * is a second inversion of the chord of C, or merely a suspension over G; the effect upon the ear is of the latter, just as much as in the case of *a* and *b*.

This last (*c*) is partly for three voices only. The student may now play in this manner when a fourth voice is clearly superfluous. At + is an ascending ninth, which also doubles the third on resolving; let the ear judge. At *d* are further cases of ascending suspensions; the leading-tone is always correctly taken up, and here it carries its companion with it. At *e*, *f* and *g* are shown various ways

of suspending successions of sixths; these, again, must be confined to three voices.

Exercise 12.

(a) Play all the above specimens in various major and minor keys. In the minor, decide whether the 6th and 7th degrees must be altered or not.

(b) Invent phrases and periods with an occasional suspension.

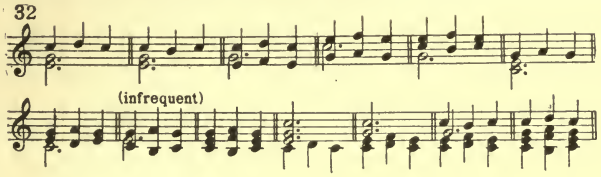
LESSON XIII

The Auxiliary Note and the Passing-Note

The auxiliary, or 'neighbour,' is introduced on the principle that any tone may temporarily wander to the note 'next door' and return to its original place without disturbing the impression of the chord that is in use.

This new note is regarded as a substitute for, or embellishment of, its principal. In general, any single note of a chord may be treated in this way, or two, three or four notes at once. The possible varieties are very great. Here are a few:

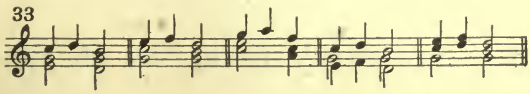
32



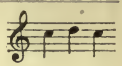
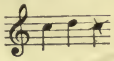
It will be noticed that in some cases the combined movements form new chords. This does not alter the fact that we are dealing with 'neighbours,' and the harmonic combinations should be regarded as accidental results of the motion. This is the natural way of looking at the matter, and facilitates the work of the student.

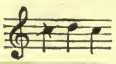
The next step in logical development is that of elision. The neighbour, after being taken, need not return to its principal. The return is taken for granted, and the part progresses by leap into the next chord, e.g.

33

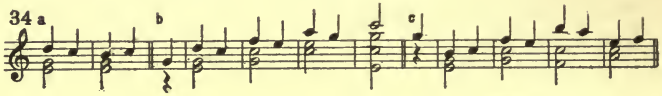


These are best progressing downwards and without wider leaps than a third, although cases are to be found where this is otherwise.

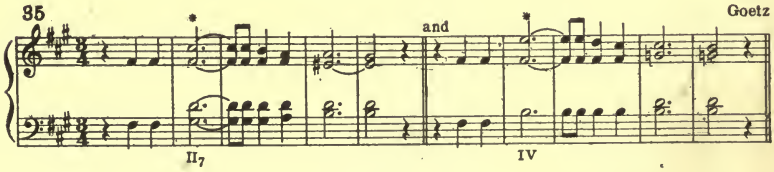
A further, and remarkable, development of the neighbour is seen when the initial note is elided and the embellishing note takes the first place. The figure  having first lost its third note by elision  now is deprived of its first, and the effect is perfectly satisfactory:



Here are some specimens:



Countless other arrangements are possible and good. At *b* and *c* it will be seen that the neighbour is taken by leap. By this means striking combinations can be formed, and some modern composers have depended upon it for their happiest effects; e.g.,



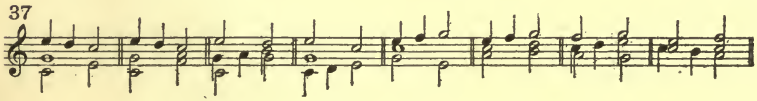
A combination of the two foregoing devices forms what is known as the double neighbour, or changing-notes. It is clear that if one neighbour may leap and the other may be approached by leap, then these two may follow one another; and so we obtain the familiar group in question.

For rules as to the use of this figure, the student shoulp consult any work on counterpoint; they are rather outside the scope of this volume.

Closely allied to the 'neighbour' is the 'passing-note.' The former involves a return, real or implied, to the principal tone; the latter is used as a link connecting one tone with another. Any two tones standing in their simple melodic form at the distance of a third, may be connected by the obvious expedient of filling in the gap. This is the passing-note. Passing-notes may be used ascending or descending; in any voice; or with one, two or three voices moving at the same time. There is really no limit to their possibilities except that imposed by taste and judgment, and the possible combinations thus introduced make it sometimes difficult to analyse the music, with a view to deciding which notes are essential and which merely ornamental. Glancing through this door, we see the whole realm of counterpoint stretching before us. This field is not for the keyboard student, at any rate not at present. But he needs to know what are the general principles of passing-notes, so that he may be able to introduce them occasionally with correct results.

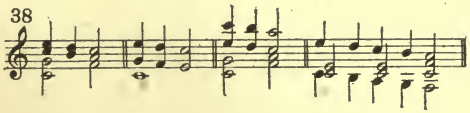
Here are a few specimens in one voice:

37



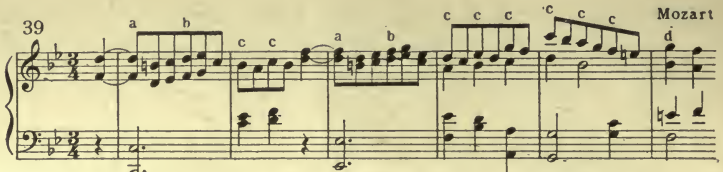
Here are others in two voices:

38

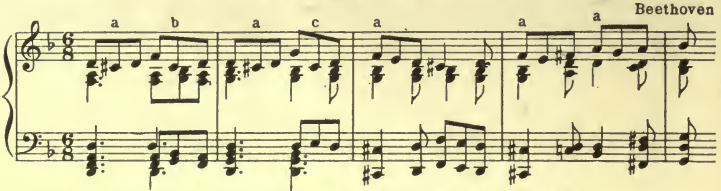


Many others can be thought out and attempted by the student.

The following will show the use of this device by the great composers.



(a) Suspension with double neighbours. (b) Passing-notes. (c) Neighbours. (d) Suspended chord.

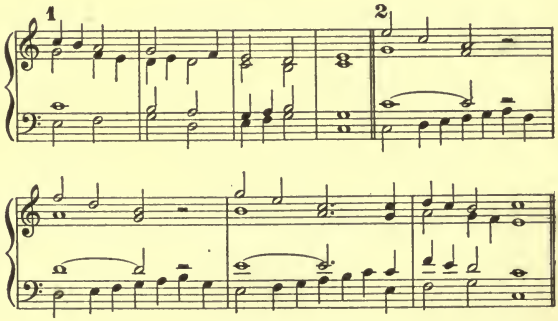


(a) Neighbours (b) Whole chord taken as neighbours. (c) Neighbours in two parts

Exercise 13.

(a) Play the fragments given in this chapter, in various keys.

(b) Play the following phrases in the twelve major keys.



(c) Invent phrases introducing neighbours and passing-notes.

LESSON XIV

Fundamental Discords. The Dominant Seventh

As the early composers experimented with the foregoing unessential discords they lighted upon one that sounded so pleasing that it suggested the idea of being accepted rather as a new kind of concord than as a plain discord. Prepared for by gradual steps and slow changes, the dominant seventh emerges to-day in the position of a link between the pure concords and the palpable discords. The old rule was that the seventh must be 'prepared,' i.e., introduced by being sounded as a concord in the preceding combination. This preparation is now considered unnecessary; although, of course, there is no reason why it should not still be used if desired; e.g.,

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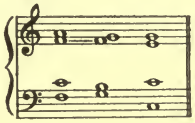
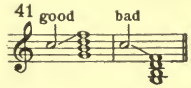


The only rule as to the approach that the student need now regard is that when the seventh is taken by leap that leap must be in an upward direction.

41 good bad



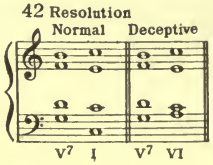
The old rule for 'resolution' was clear: that the seventh must immediately pass to a concord, as in the above example 40. Modern methods of resolution are numerous, the tendency being ever in the direction of greater freedom, some extremists even claiming that no resolution at all is now necessary.

The student will wisely ignore this last theory, and confine himself to studying the various orthodox devices in use.

The first general rule is as follows:

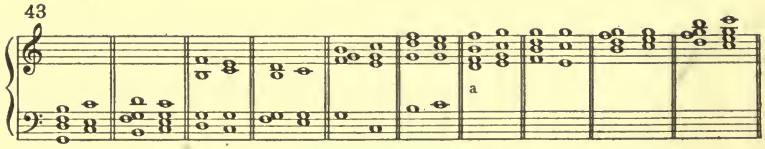
When the seventh moves and the chord changes at the same time, the progressions are (1) V^7–I; (2) (less frequently) V^7–VI.

This first is termed the *normal* resolution, the second (used on the principle that the subordinate, VI, may always be substituted for its principal, I), the *deceptive* resolution. It may be said that the ear always expects I to follow V^7; the VI comes as a surprise.



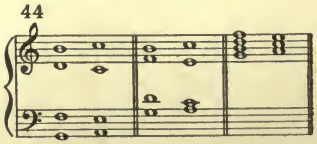
It should be noted that the latter is used only in root position; the former may be inverted in every possible way.

The following are specimens of the dominant seventh taken in various positions and normally resolved. These are all in close harmony; each one may be varied in several ways.

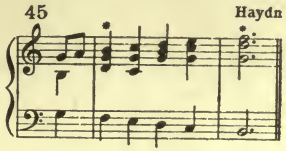


At *a* the rising bass has the effect of pushing up the seventh; this always happens with the second inversion, but in no other case; it should be carefully noted.

Here are deceptive resolutions, only used (in general) in root position.



It will be clear that in every place where a dominant chord has hitherto been used it will be *possible* to substitute a dominant seventh. This chord is used with great frequency by the classical composers; instances of its use abound on every page of their works; e.g.,



Especially is it used at the perfect cadence, and it is difficult to find a case in the writings of the standard composers where it is not here inserted. The student may conclude from this that he ought to aim at including the seventh in all his perfect cadences. He should, however, be careful to exclude the seventh from the dominant chord when this is used for the semi-cadence. Its use here is rare, and unsatisfactory, since it takes away from the desired sensation of repose.

Exercise 14.

(a) Play and resolve the dominant seventh normally in every major key, according to the specimens given above.

(b) Do the same in every minor key.

(c) Give deceptive resolutions in every major, and every minor key, as shown above.

(d) Invent many periods, using the dominant seventh, especially for the perfect cadence.

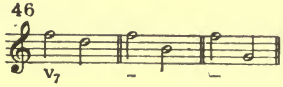
LESSON XV

Chord-Repetitions

It is a general principle that any voice may move along any chord-line; therefore, when the dominant seventh-chord is repeated, or merely sustained, the part taking the 7th may move freely.

The question then arises: is this movement to be up or down? If downwards, then the movement is unrestricted, since the interval of the seventh always has a downward tendency. If, however, the movement is upwards, the matter is different. The rise of the seventh is unnatural, therefore difficult and unlikely. When the seventh progresses along its own chord-line it may move down as follows:

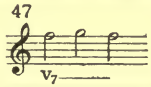
46



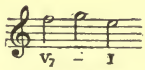
and proceed freely.

If it is taken upwards, it may only go one step, and must then return, e.g.,

47



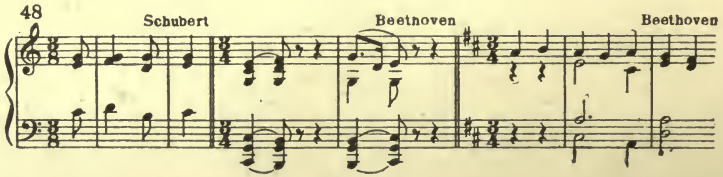
or if resolving,



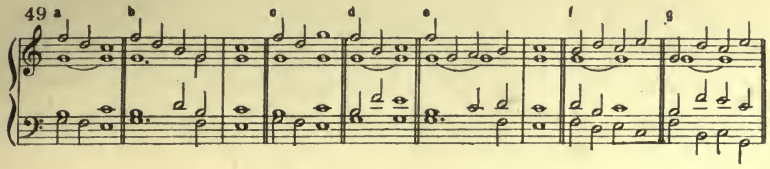
This progression really comes logically under the heading of a neighbour, taken in the first case normally and in the second by elision.

When the seventh disappears from the part in which it is first heard it usually reappears in another voice. This may be either immediately, or at a short interval. In the following cases it does not reappear, but is resolved 'ornamentally.'

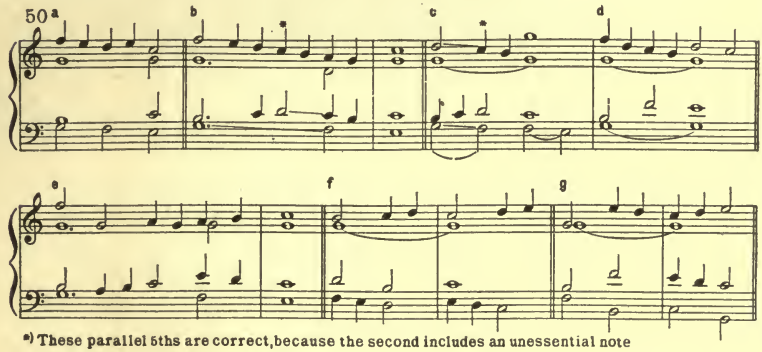
48



These free progressions may occur in any voice, but the soprano and bass are the only ones that the present student need consider, as in the following.



The foregoing may be freely combined with neighbours and passing-notes, introducing many new and attractive effects; e.g.,



*) These parallel 5ths are correct, because the second includes an unessential note

Exercise 15.

(a) Play the above group 49 in every major and minor key.

(b) Play group 50 in the same keys.

(c) Invent phrases and periods introducing transferred 7ths.

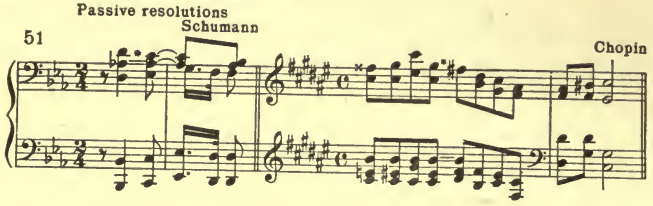
LESSON XVI

Passive Resolutions

In the last lesson we saw that the seventh might move freely while the dominant chord continued. This process may be reversed. If the seventh itself is held in any voice, the other voices may proceed, somewhat irregularly, to a foreign chord.

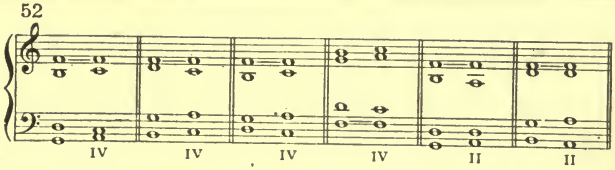
Passive resolutions

51



There are two possibilities, the IV and the II; and both these chords may be used in this manner, as follows:

52



The question then arises as to the succeeding chord. There are three alternatives:

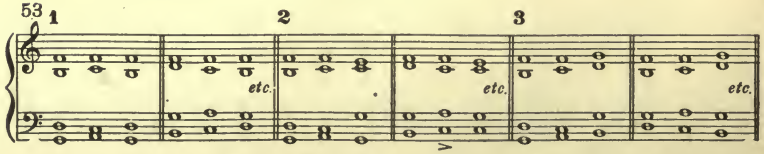
(1) An immediate return to the first chord may be made.

(2) A fresh chord may be taken, with the seventh *descending*.

(3) A new chord may be used without this last restriction.

For example:

53

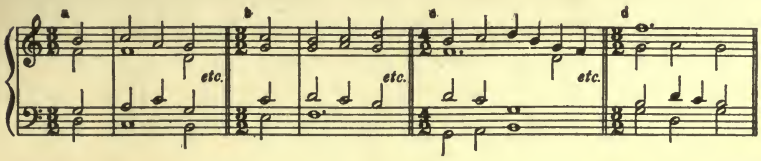


These are placed in order of ease and regularity. All may be used by the student.

Exercise 16.

(a) Play the above groups in every major and minor key.

(b) Invent phrases and periods introducing the following progressions:



LESSON XVII

Dominant Ninths

Another third added to the dominant seventh gives the chord of the ninth. This is treated in a way similar to the former chord. The ninth tends downwards; it resolves either (1) with the seventh, down one step into the tonic chord; or (2) it goes down first while the seventh waits: or (3) it passes in chord-line, like the seventh; or (4) it may have a 'passive' resolution.

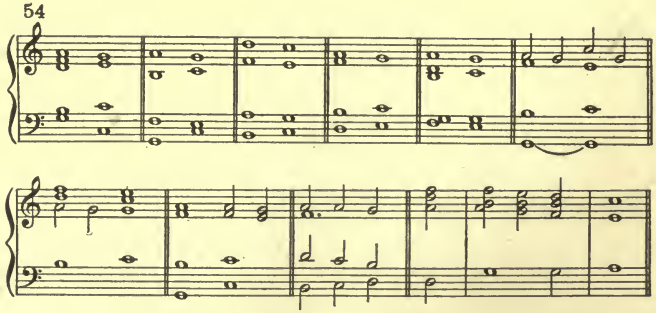
In vocal composition the root of this chord is generally omitted in inversions, though in instrumental music, especially in that for the keyboard, this plan is not invariably followed.

The ninth is usually placed above the 3rd, especially in vocal music.

It will be well for the student to follow the vocal plan at first. Later, when he has gained efficiency, he may take a freer course.

The ninth-chord offers many possibilities for charming effects, and should be carefully studied. The following are a few ways of using it.

54

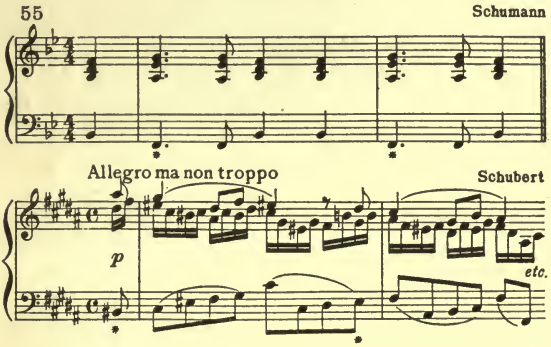


It will be seen that the full chord contains five notes. When playing in four parts one note will, obviously, have to be omitted, and this will be the fifth. The keyboard composer may, however, if he wishes, introduce an extra

voice, so as to include every note of the chord. Shortly it will be further seen how the number of parts may be largely increased or reduced.

This chord when in minor, and when the root is omitted, is known as the 'chord of the diminished seventh.' For a full discussion of this very important chord the student should refer to the standard books on harmony. At the keyboard it will be sufficient to treat it in a natural, easy way until familiarity has produced originality.

Illustrations of use of the ninth-chord by composers.



Exercise 17.

(a) Play all the above devices (No. 54) in every major and minor key.

(b) Experiment with other arrangements of the parts.

(c) Play phrases and periods in major keys introducing an occasional chord of the ninth.

(d) Do the same in both major and minor, using chords of the diminished seventh.

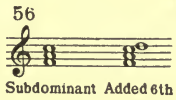
LESSON XVIII

The Chord of the Added Sixth

It is not proposed here to enter upon discussions of the various other fundamental discords—the so-called second, third, and fourth-class discords. These should be studied closely by the pen and ink student. At the keyboard there will be enough to do without further complications.

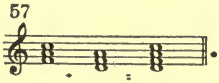
There is, however, one chord which is of such importance that it cannot here be overlooked—the chord known for generations as the 'added sixth.' It is now explained as a supertonic seventh, or II^7, but its old name shows clearly enough how it came into use, and it will be a good one for the present student. The chord in question appeared originally as a subdominant with a 6th superimposed, thus:

56

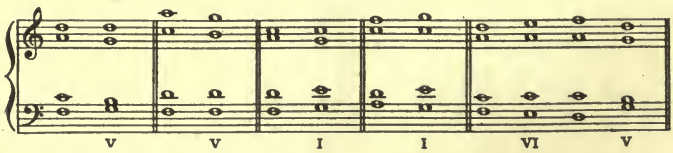


. Later, after it had been accepted and become established, it began to be used in other positions, and changed its name to the II^7. It is really a subdominant chord plus its own subordinate:

57



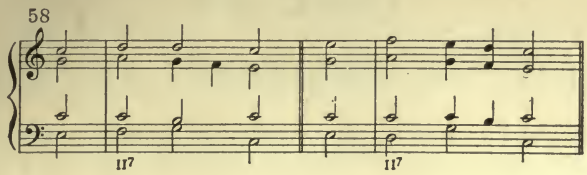
. It goes to the V, the I or the VI, thus:



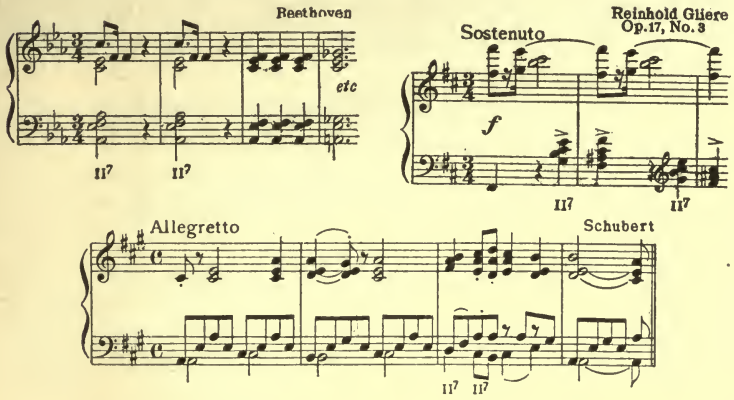
Its explanation as a 'chord of the 11th,' though ingenious, will only confuse the student at the keyboard, and had better be disregarded.

The most obvious use of this chord is immediately before the perfect cadence, and such a succession as

the following may be introduced in a great variety of ways.



Illustrations of the use of the added sixth:



Exercise 18.

(a) Play the above successions in every key, as usual.

(b) Vary these by introducing suspensions, neighbours and passing-notes.

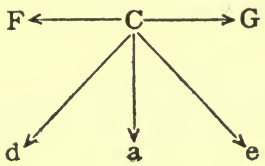
(c) Invent phrases and periods introducing an occasional 'added sixth' or II^7.

LESSON XIX

Modulation

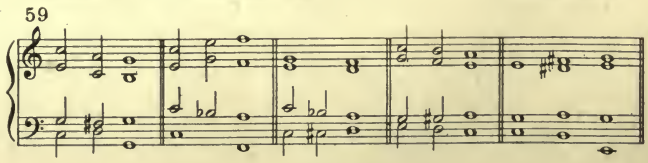
The modern devices of modulation are so numerous and so varied that a whole volume might be devoted to this subject alone. It would only confuse the keyboard student if we were now to attempt anything like an exhaustive study of them. His best plan will be to gain a clear idea of a few well-known methods, which may always be effectively employed.

The general idea of modulating, or passing from one key into another, is that there must be some link or connection between the two keys. This brings in the question as to which are the keys into which it is easiest to pass; and it is answered by saying that the keys chosen should be those most nearly corresponding in signatures. From any one key it is easy to modulate to another whose signature gives one sharp or one flat more or less. Thus, from C we can go to G, F, a minor, e minor or d minor:



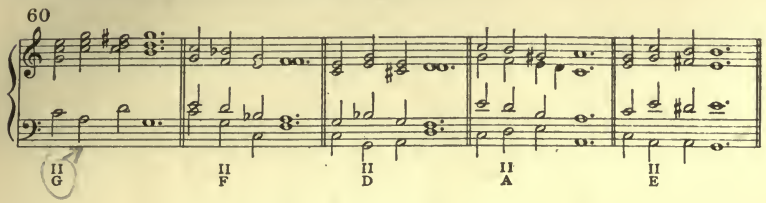
These are the next related keys to C.

(1) A simple method is to leave the first key at one of its tonic chords (I or VI) and from this proceed at once to a dominant (7th or 9th) of the new key. Resolve this into the new key, and the process is accomplished.



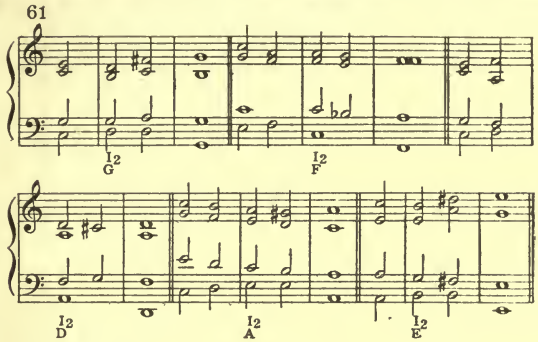
(2) Another device is to take the II of the new key, and then proceed as usual, e.g.,

60



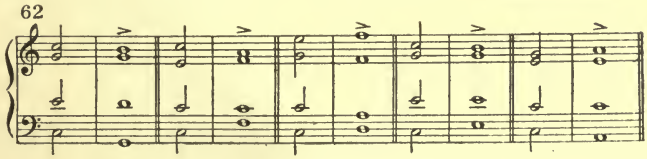
(3) Again, the I2 of the new key may be taken on an accent; this must, of course, be approached regularly; e.g.,

61



(4) The new tonic may be taken direct, if treated with such prominence that it asserts itself as a key-chord.

62



Exercise 19.

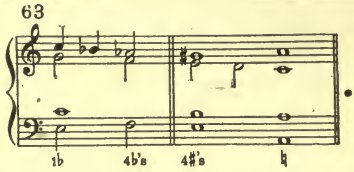
(a) Play all the above devices in every major and minor key.

(b) Vary these by introducing passing-notes, neighbours and suspensions.

(c) Play phrases in various keys, in each case modulating to one of the five next related keys.

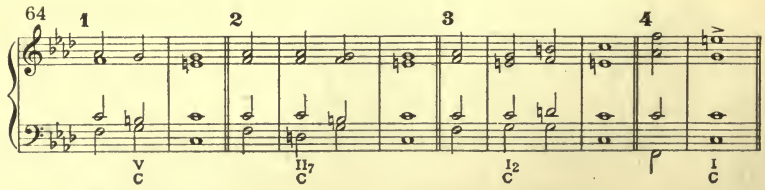
LESSON XX

Modulation (*continued*). The Stride

Another very easy modulation is that called by the eminent theorist Dr. Percy Goetschius 'the stride.' This means the passing from any major key to its subdominant minor, or from any minor key to its dominant (major), and will show a difference of four chromatic signs in the signature. Thus, if for the modulation from C to F is substituted C to f minor; or, from E to A, E to a minor; we have this device: 

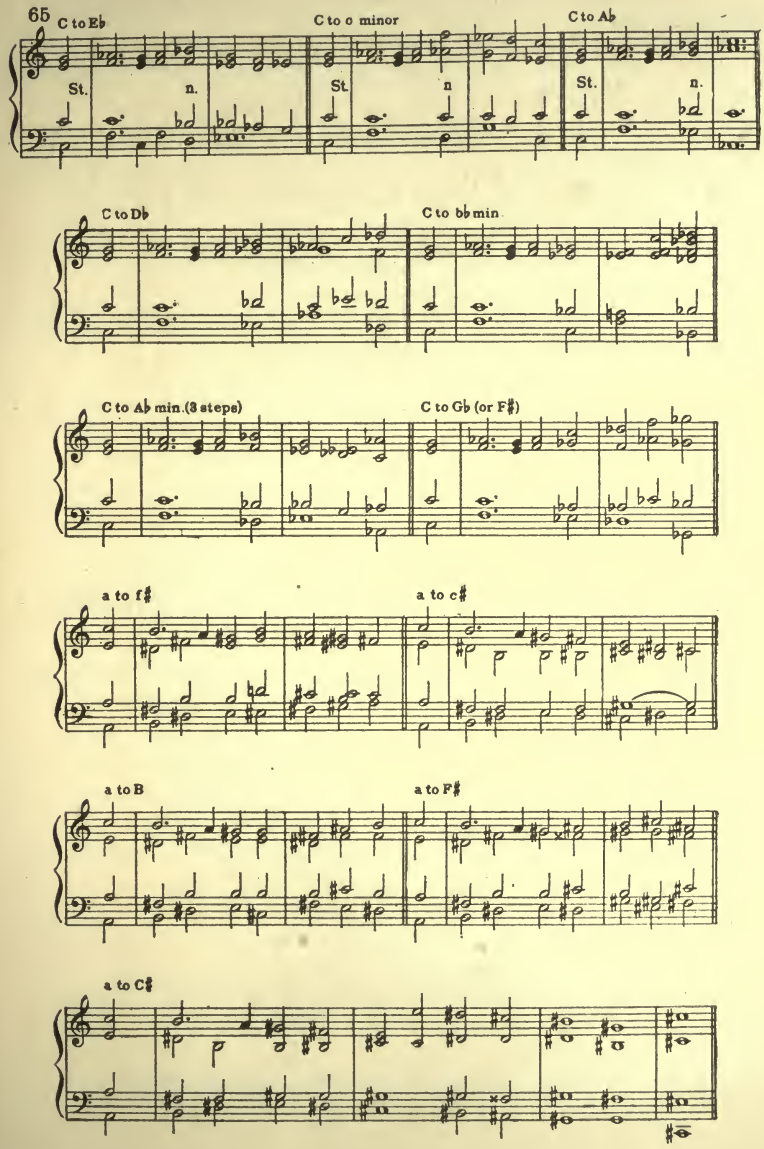
. This is simply the taking of the tonic chord of the first key, adding to it a minor seventh, and then resolving it in the normal manner to a minor key.

On the principle that in modulating, as in other things, it is always easier to descend than to ascend, the reverse process is not quite so simple and natural; nevertheless, it is useful and available. It will be achieved by taking any minor key and modulating to its dominant (major, of course). This may be done by any of the methods shown in the last lesson; e.g.,



By combining 'the stride' with the 'next signature' method remote keys may be reached with great facility, and the student may make endless experiments in this

line. Here are a few suggestions (St. = Stride, n. = next related):



It will be seen that the possible commutations are practically endless.

Exercise 20.

(a) Transpose the simple 'strides,' as shown above (63), into all keys.

(b) Take the reverse motion devices (64) and transpose into all keys.

(c) Vary some of these by changing the arrangement of the voices.

(d) Add to the same unessential discords—suspensions, passing-notes, etc.

(e) Play the modulations shown at 65, and invent many others on similar lines.

LESSON XXI

Modulation (*continued*). Other Devices

It will be useful now to tabulate some methods of modulation:

(1) Into next-related keys, by four devices (a, b, c, d).

(2) By the 'stride,' into keys distant by four accidentals in the signature.

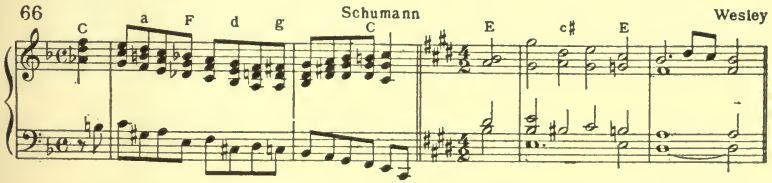
(3) Into any key with *some* connection.

(4) Into a key with no connection, but taken *by step*.

(5) Change of mode, that is, from major to minor or the reverse. This is not, properly speaking, a modulation, and is made direct, without intervening chords.

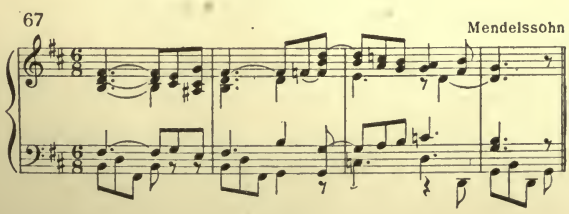
In addition to the above classification, modulation may be considered as (a) transient or (b) deliberate.

The first is seen in the course of a section, or even a figure, when the impression of change affects the ear so slightly that it hardly realizes that the original key has been left; e.g.,



It will be felt that in the above the impression of the first is of the key of F; of the second, the key of E.

A deliberate modulation is a different matter, and is found when a phrase or period starts in one key and closes in another. Instances of this abound in every direction, e.g.,



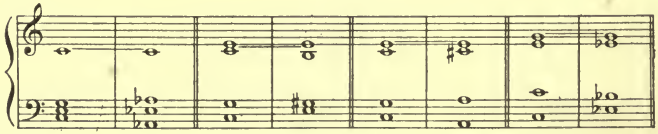
Accent and rhythm have much influence upon modulation. A chord lengthened and emphasized always holds the attention, and suggests the acceptance of the key in which it has a prominent position. So much is this the case, that it may be said that

A single note sounded with emphasis implies its own scale and its own key; and

A single triad emphasized implies a key.

Attention should now be devoted to our section 3—modulation to keys with *some* connection. If the tonic chord is taken and any note of it selected, that note may form the root, third or fifth of a new key, which may be taken directly, without any modulating machinery. This movement may be described as a 'transition' rather than a modulation. To take an instance, the chord of C contains the notes C, E, G. If C is retained, it may be used to form part of the chords of F, f minor, A flat, a minor or c minor; E may form part of the chords of E, e minor, A, a minor; G may form part of G, g minor, E flat, e minor or g minor. To any of these a transition may be made, the one note in common being accepted as the connecting link; e.g.,

68

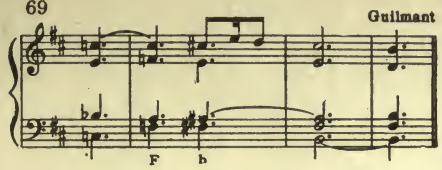


Any of these is possible without intervening chords; but they are usually found at the end of a period, phrase or section.

And here it should be mentioned that abrupt changes to unexpected keys are found at repetitions of figures, sequences, and after cadences. These, however, are very difficult to deal with, and should be left for the student's paper work.

Under section 4 will come such a passage as this:

69



the justification for which appears to be the fact that the voices move by step.

(5) Change of mode is very frequently seen in the works of the great masters. Its origin is probably to be found in the custom of substituting the major for the minor third in the concluding chord of a piece (the so-called 'Tierce de Picardie'), and composers' ears having become accustomed to this effect, it was soon utilized in other places, and the reverse arrangement, major to minor, naturally followed.

Exercise 21.

(a) Play the chords shown in 68 in six different keys.

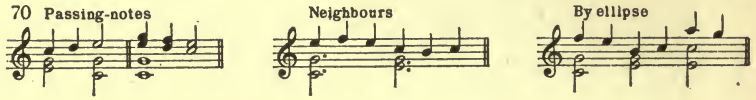
(b) Play phrases in C, D, E flat, a minor, c sharp minor and g minor, introducing transient modulations.

(c) Play phrases in six major and six minor keys, introducing transitions.

LESSON XXII

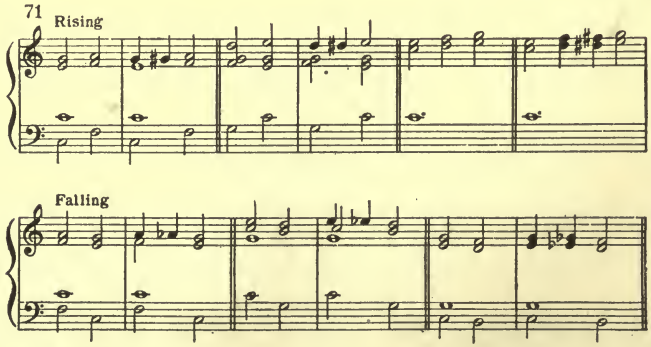
Chromatic Tones

It was seen in Lesson 13 that any two tones at the distance of a third might be connected by sounding the intermediate tone and that any tone might alternate with its 'neighbour'; and further that, by ellipse, this neighbour could be taken before its principal; e.g.,



These are taken in the diatonic system, that is, without going beyond the limits of the natural scale. When the chromatic scale is brought into use many new and surprising combinations may be introduced, for which various explanations have been advanced, but which (for the keyboard student at least) will be sufficiently justified by the present explanation.

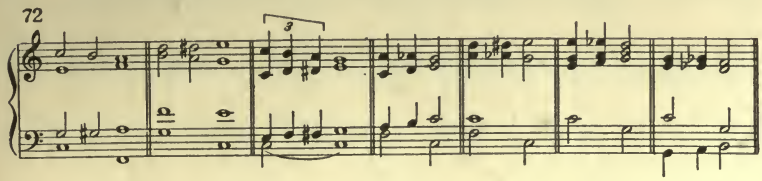
(1) Any two notes at the distance of a tone may be connected by sounding the intermediate semitone in passing. This may be done in one voice, or in several together; e.g.,



These may be combined with diatonic passing-notes, in any way that gives an agreeable effect. Such combinations frequently have the appearance of new and alien

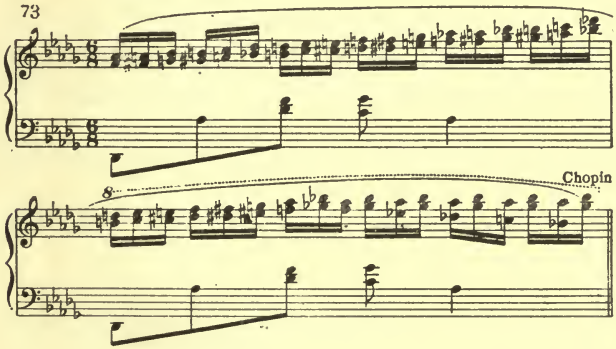
chords, but they need not be accounted for as other than passing-notes; e.g.,

72



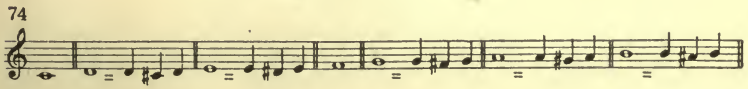
(2) The custom of connecting two notes chromatically has led to the extension of this to more than two; in fact, to the bridging over of any interval by the chromatic scale; the only condition being that the commencement and the ending of the figure shall be concordant, as in the following:

73



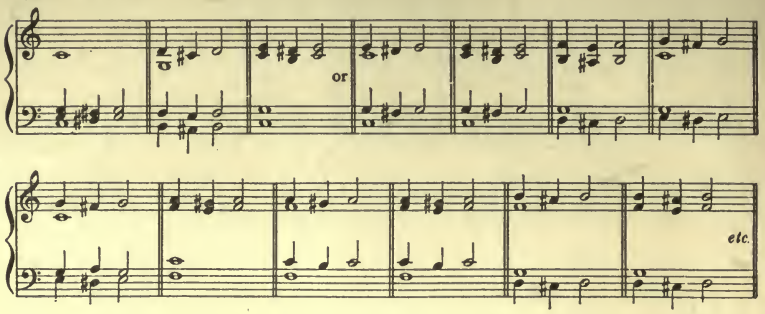
(3) For the lower diatonic neighbour may be substituted a chromatic note. This can be shown on any degree of the scale which has normally a whole tone below it, e.g.,

74



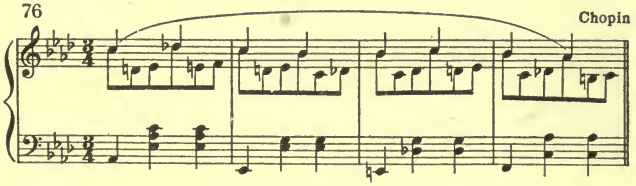
(4) Two of these may be used together, and may also be combined with diatonic neighbours; e.g.,

75



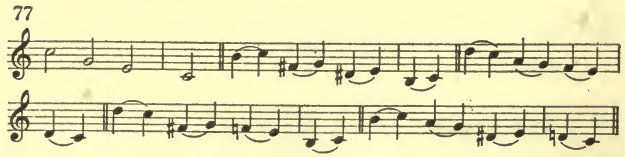
(5) The chromatic neighbours may be attacked at once, without preparation, on the principle of 'ellipse.' This last is a favourite method, and is very commonly found in all kinds of music in company with the diatonic neighbours; e.g.,

76



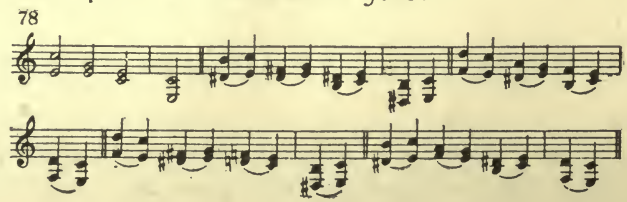
Taking the chord-line as an example, the following may be used upon it:

77



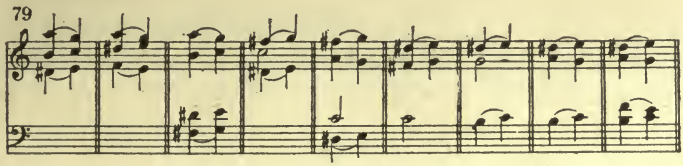
These may be played with 3rds and 6ths as well as augmented 4ths and diminished 5ths:

78



A third or a fourth part may be added, thus forming complete chords; but each of these is merely an embellishment of the original chord:

79



These last are all explained in theory books as 'altered chords,' and in this way are reasonably accounted for. But it will be seen that in every case the principle of embellishment is a sufficient explanation.

These combinations, once established, may be emphasized, repeated and changed in position; but, when so treated, their derivation should always be borne in mind.

Exercise 22.

(a) Play the progressions shown in 71 in every major key.

(b) Play 72 in six different major keys.

(c) Experiment with the same devices in other chord-lines—the V^7 and the IV.

(d) Play 75 in six major keys.

(e) Play all the foregoing in c minor, adapting the intervals to the minor mode.

(f) Play phrases introducing some of these devices.

LESSON XXIII

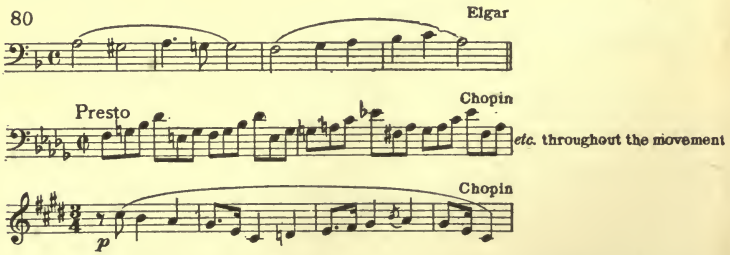
Melody: Fundamentals

The course of study up to now has been directed with a view to gaining knowledge and experience of chord-progressions. While this has been carried on it has been inevitable that some sort of melodic line should be included, i.e., if by melody is understood the outline formed by the highest, or soprano, part.

It is time now to turn the attention to the formation of melodic lines for their own sake, and more or less independently of harmony.

Parenthetically, it may be questioned whether it is possible for a modern musician to think of a melody entirely detached from harmonic foundations; and this is probably as it should be. This it is that supplies the distinction between ancient and modern melody. The former, having been invented before harmony came into being, is pure melody; the latter, reflecting harmonic influence, is of a mixed nature.

Nevertheless, in the most modern music it is a common thing to meet with melodic lines unaccompanied by any harmony, and these are frequently introduced with striking effect; e.g.,



How can melody be correctly constructed? Are there any guiding principles?

The two essentials of melody are (a) *outline*—concerned with rise and fall, and (b) *rhythm*—concerned with duration

of tones. In both must be displayed the influence of

unity, and
variety,

or else the result will be futility.

To commence with outline; in progressing along the melodic line there are three possible courses to be taken:

(1) Repetitions,
(2) Scale-steps, up or down,
(3) Chord-lines, up or down.

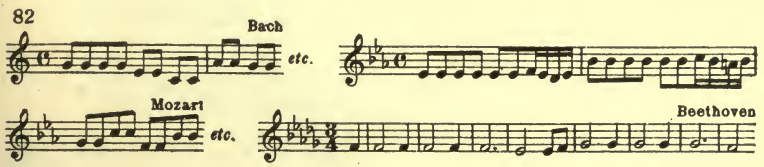
These, separately or in combination, produce a musical line which may be compared with a line in drawing, e.g.,

81 Chopin

If the melodic curve *looks* interesting and graceful to the eye we may safely assume that it will *sound* correspondingly.

(1) Now to take our first heading, repetitions.—How many times may the same note be repeated in melody? Answer;—Any number within reason; it is for the composer to judge. But it should be noted that repetition is a highly valuable device, by no means to be overlooked; e.g.,

82



(2) Scale-steps should be considered in connection with the cadence. Generally speaking, all melodies end with a cadence, i.e., the progression V–I with the soprano taking the keynote, and approaching it by step. There is a continuous urging on until the cadence is reached—then there is rest. The keynote and its own chord may therefore be termed the note and chord of rest. All tones outside these

are moving, or active, tones; and their movement is directed towards the key-chord, as in the following diagram:

83

These are the natural tendencies of the scale-tones, namely,

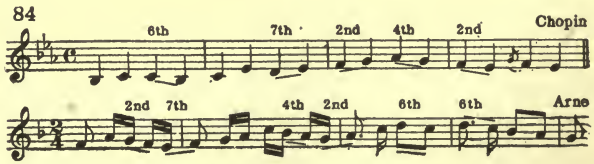
the 6th descends
the 4th descends,
the 7th ascends,
the 2nd ascends and descends,

on the principle that each tone is attracted to the nearest rest-tone.

It will be observed that the seventh gives the strongest inclination, the fourth the next, the sixth is less strong, and the second has an optional movement—it must move, but the direction is not fixed.

When each tone of the melody is harmonized by a separate chord, these active steps almost invariably follow their natural tendency; when they do not, it will be in consequence of some other influence to be presently explained; e.g.,

84



For the present lesson it will be assumed that the natural tendency is in every case to be observed. Further, when the direction of an active step has been decided, it is allowable for it to leap a third in the same direction. This is called a 'narrow leap,' and is in every case possible. Other leaps will be reserved for later consideration.

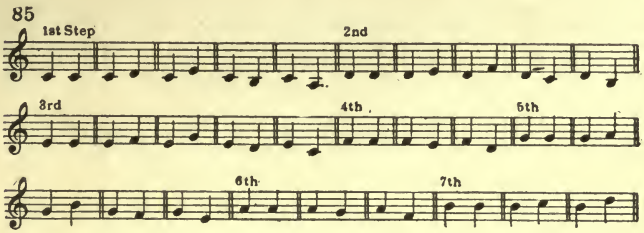
To sum up then, at present we may take

(1) Repetitions, on any degree.

(2) Scale-steps, in accordance with natural tendencies—i.e., the 1st, 2nd, 3rd and 5th may rise or fall, the 4th must fall, the 6th must fall, and the 7th must rise.

(3) Narrow leaps (thirds), also in the natural direction.

Here are the same written out in notes:



It will be seen that with this very limited material a good deal of variety is possible.

The rhythm at present should be uniform, i.e., with one note to each beat.

Further developments will follow shortly.

Exercise 23.

(a) Play the various movements in Ex. 85, taking each one separately and sounding it twice over.

(b) Transpose the foregoing into every major key.

(c) Take the same in every minor key, observing that the 7th step will always remain major.

(d) Play four-measure phrases in six major keys, using the movements of 85, but introducing many repetitions. Be sure to commence with the first, third or fifth scale-step, and end with a perfect cadence, i.e., 2–1 or 7–8, with the final note on the accent. These phrases may be in duple or triple time, and may commence on any beat in the measure.

(e) Play similar phrases in six minor keys, remembering to supply the leading-tone, i.e., the raised 7th step.

LESSON XXIV

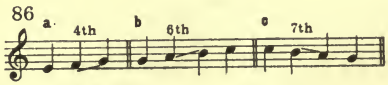
Melody: Scale-Lines

Simple as the foregoing lesson will have appeared, it is nevertheless a necessary foundation for what is to follow.

The scale-steps, when used by composers, are not always taken in their natural direction. Why is this? It may be explained in the following manner. A scale movement is to be regarded as symbolizing physical movement in a given direction, since it produces a corresponding mental or emotional effect. Physical movement, once started, tends, according to the Law of Inertia, to continue in the same direction, and this impulse is called momentum. Just as it is an easy matter for a ball once started to continue rolling along a smooth surface, so it is easy for a scale-line, once embarked on, to maintain its course. This tendency, which is felt, and will be admitted, by all, may then be accepted as a new force in melody construction.

The momentum of the scale-line movement is strong enough to overcome the natural tendency of the active scale-steps, and will thus give a new variety of movement. The 4th step, if approached from below, will be pushed up; the 6th step likewise. The 7th, if approached from above, will be driven down.

Here are the new movements:



It should be noticed that this new motion is not compulsory, but optional. The original tendency may still be followed, but its strength has been removed.

In the last lesson we included narrow leaps. These may again be introduced with the scale-line momentum, and then we get some interesting developments. This new force may be regarded as sufficient to carry the tune over the interval of a third, but with a reservation. The original

tendency will still assert itself to the extent of demanding a return movement after the liberty has been taken, thus transferring a new activity to a formerly free tone. The 4th step may be made to leap up a third, provided an immediate return is made. The 6th step may be treated similarly, and the 7th in reversed direction, thus:

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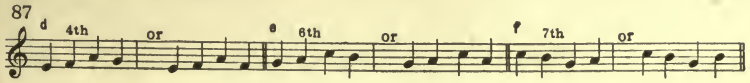
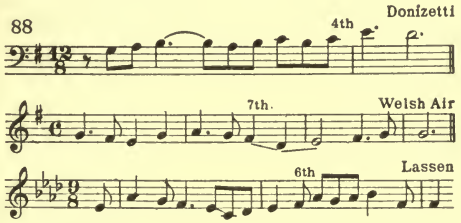


Illustrations of the use of devices *a*, *b*, *c*, will be found on the pages of every composer. Of the remaining, the following will serve:

88



Exercise 24.

(a) Play groups *a*, *b*, *c*, in Ex. 86 in every major key.

(b) Play the same in every minor key, raising the 6th and 7th steps in ascending, and lowering them in descending.

(c) Play groups *d*, *e* and *f* in every major key, as if in duple and then in triple time, with the accent placed on each note in turn. Notice the striking difference this will make.

(d) Play the foregoing in every minor key, employing the *harmonic* form of the scale in every case, remembering that the melodic forms are used in conjunct motion only.

(e) Play phrases in the keys of C, G, E, F, A flat and G flat, in duple and in triple time, introducing any of these movements.

(f) Play phrases similarly in e minor, c sharp minor, g minor, f minor, a minor and b flat minor.

LESSON XXV

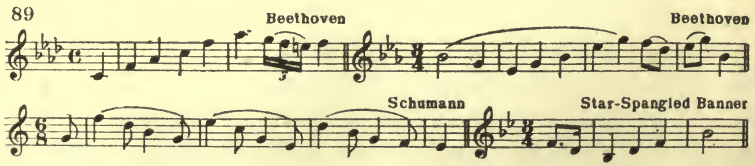
Chord-Lines and Intervals

Melodies, as has been said, are constructed of repetitions, scale-lines, and chord-lines. Sometimes one of these predominates; sometimes all are mingled together.

The third, chord-lines, must now be studied. .

A consideration of the word *arpeggio* will here throw light upon the subject. This Italian word refers, of course, to notes played upon a harp, of which instrument the characteristic figure is the broken chord. A combination of tones that would be taken by other instruments, or by voices, simultaneously, is, when reproduced upon the harp, broken up. This effect, being in turn tried and found agreeable upon other instruments or with voices, has been borrowed, while retaining its original name. The general principle involved is that *any combination of tones that may be sounded together may also be taken in succession with equally good effect.* Hence the familiar arpeggio. From this we may argue the converse, namely, that any succession of leaps that do not harmonize together will not produce a pleasing effect. This is a very important point, and it should be kept steadily in mind. The best chord-lines, or arpeggios, will be those taken from the strongest chords, e.g., from the I, V, V^7, IV, II, II^7, etc., in this order.

Here are instances of melodies where the chord-line predominates.



It will be noticed that in chord-line melodies there is less need for harmonization than in others, for the line itself suggest harmony to the ear.

The chief points to notice in employing chord-lines are:

(1) That, when a change, either to another chord or to another device, takes place, this should occur on an accent, and

(2) That, when the chord-line ends, the melodic direction is usually reversed. These points are both illustrated in the examples just given.

During the continuance of a chord-line the direction of the active steps will not be observed. When, however, an active step either begins or ends a chord-line, its demands will be respected as usual.

Closely connected with the chord-line is the wide leap. The narrow leap (or third) may be taken anywhere, as already seen, but anything beyond that interval must be regarded as a fragment of a chord. Hence, the best leaps are those that are taken from the strongest chords. Thus from the I in C we obtain

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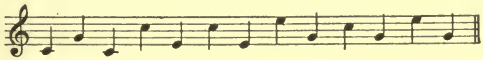
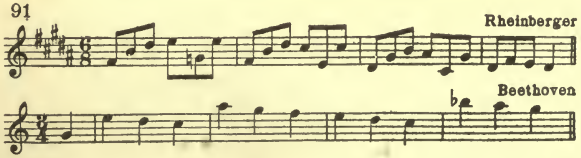


Each of these may be used in upward or downward direction. All the other strong chords may supply further leaps, but the octave should not be taken upon the leading-tone. Illustrations:

91



In the use of a wide leap there are two important points to notice.

(1) The leap being regarded as an unusual and unexpected effort (an extreme departure from the easy course of the scale- or chord-line), it should be followed

by a return, either immediately or very soon, as in the following:

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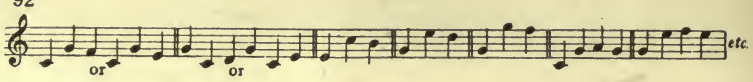

The wider the leap, the more imperative the demand for a return.

There are two modifications to the above principle:

(a) If the leap descends to either the 4th or to the 6th step, the return is optional, since the two inclinations now counterbalance one another; e.g.,

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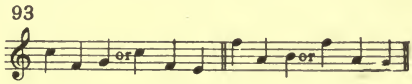

(b) If the leap ascends to the leading-tone, this will still have to ascend, as follows:

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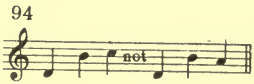

(2) A wide leap is best approached from the opposite direction:

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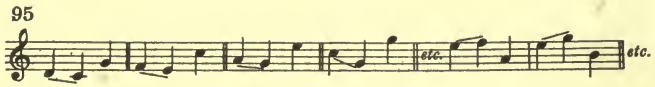


The whole subject is a complicated one, and to go minutely into every exception would only confuse the beginner. He should study numerous examples of melodies by the best composers, and notice how in the vast majority of cases the principles here given are rigidly observed. With exceptional instances let him ask himself the reason.

Exercise 25.

(a) Play phrases in all the twelve major keys in duple and in triple time, introducing the I-chord line.

(b) Do this with all the minor keys.

(c) Play phrases in C, A, B flat and D, introducing any of the strong chord-lines.

(d) Do this in the keys of e minor, f minor, b minor and c sharp minor.

(e) Play phrases in six major keys, using wide leaps according to the directions given.

Play the same in six minor keys.

LESSON XXVI

Rhythm

(Resumed from Lesson VII)

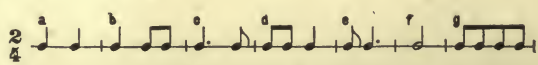
Rhythm, or diversity of time-value, is perhaps the most vitalizing element of modern music. Derived, as it is, from the movements of the body in marching and dancing, it has latterly reached such a point of complexity as to present a wide field for separate study and research.

It will here be advisable to confine our attention to some of its more obvious features.

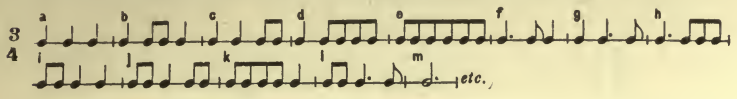
In connection with melody, we have hitherto dealt with uniform rhythm—one note to a beat. This is varied by groupings of twos and threes, which by multiplication become fours, sixes, nines, twelves, etc. Other groupings, though used occasionally by modern composers, need not be considered here.

It is always assumed that the first beat of a group is the 'accent.' Care must be taken, however, to distinguish this from stress. The normally accented beat is simply *primus inter pares*. It holds the importance inherent in the fact that it commences a group. Exaggeration and emphasis should be carefully avoided by the cultured performer.

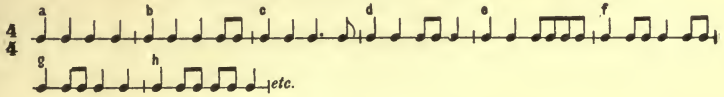
Diversified rhythm is produced when the normal beats are divided or added. Astonishing variety can be obtained by merely taking the next larger and smaller values in this connection. Anything further should be regarded as exceptional. For instance, supposing the time is duple, we can obtain the following developments:



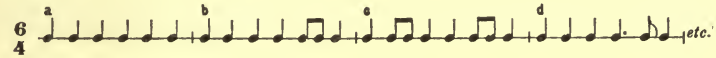
With triple time there is much more scope:



Quadruple time can be mapped out by combining any two of the duple groups, either with itself or with any other group. Here are a few specimens:



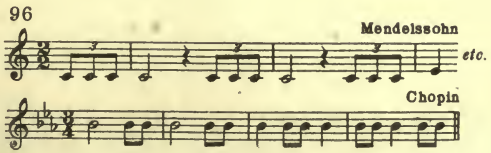
Sextuple rhythm will similarly be formed by combining triple groups. The possible variety here will be very large.



The student may with advantage work out all the changes he can think of. It will surprise those who have not before given attention to this subject to find out how wide is the range of possible variety.

It has been remarked that it is usual to speak of rhythms formed by placing the relatively long notes on the accented beats as regular, and to call the contrary arrangement irregular. The term 'irregular' does not imply any inferiority, for some of the most valuable tunes use it, but it means unusual or unexpected.

Repetitions of a single note can be made significant by rhythmic diversity, e.g.,



The most obvious progression can be given new life by changing its rhythm. Take, for instance, the ascending

and descending scale, and see how many aspects it may assume under this treatment.

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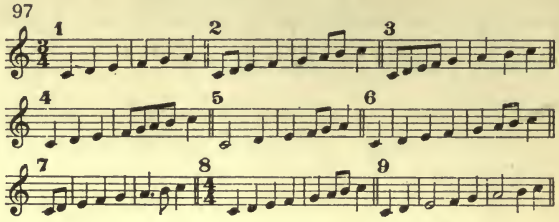

In the same way a simple chord-line can be manipulated.

There is, however, no matter in which restraint is more important than in that of rhythmic diversity. All manner of variety is possible, but, on analysis, it will be seen how reserved the best composers are. Whole movements will be constructed upon a single rhythm, others will present slight variations, few will show anything but great restraint.

When complications are introduced, they never occur once only. They are always corroborated by repetition. In this respect it may be questioned whether melodic line or rhythm is the more characteristic element of melody.

Many fine melodies are confined to uniform rhythm, e.g.,

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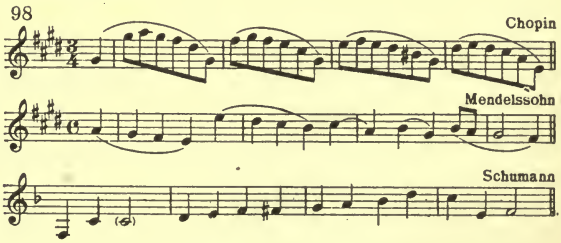

Others display only slight rhythmic variety; e.g.,

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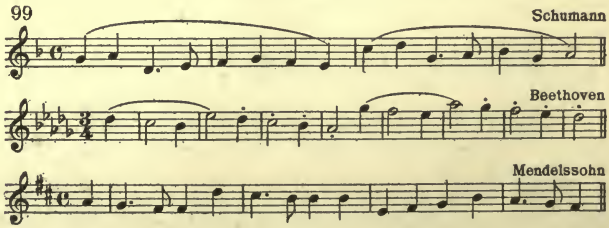

In each of the above, only one variation is employed beyond the uniform arrangement.

Higher rhythmic developments still show simplicity of design, e.g.,

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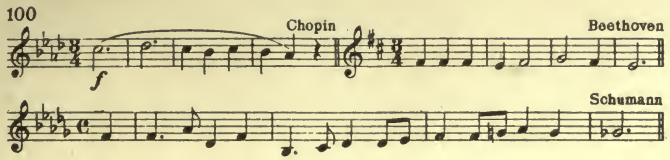

Really complicated rhythms are rare, and they always include an element of repetition, to help the ear in following their involutions; e.g.,

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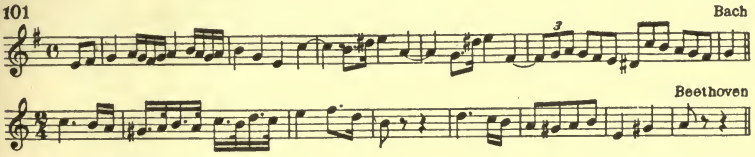

The keyboard student cannot be too strongly urged to aim at simplicity, following the example of the great masters.

In applying some of the rhythmic devices here given to practical use it is helpful to notice that any given figure is seldom used only once. Unity and variety may be secured within the limits of a four-measure phrase by selecting any figure and using it twice, either in the first and second measures, or in the first and third, while the remaining measures may contain some other figure. Examples:

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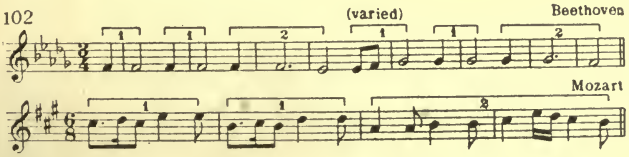


Exercise 26.

(a) Write out many varieties of duple and triple rhythms, using only next-larger and next-smaller values, and noting which are regular and which irregular.

(b) Test the effect of these rhythms either by tapping them out on a table or by sounding any single note on the pianoforte.

(c) Invent combinations of the foregoing patterns to form quadruple and sextuple time, testing them in the same way.

(d) Play on the keyboard scale-lines and chord-lines in the twenty-four major and minor keys, using various rhythms and noting the effect.

(e) Invent phrases in duple and triple time in the keys of C, G, E, B flat and D flat, using any selected rhythmic figure twice, and following it by another contrasting rhythm.

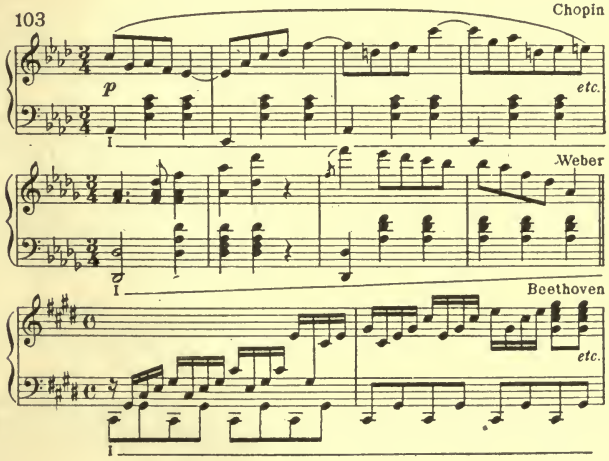
(f) Do the same in the keys of d minor, f minor, b minor, g sharp minor and c minor, using plenty of repeated notes.

LESSON XXVII

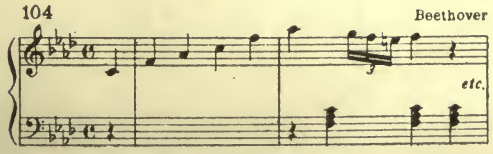
Accompaniment to Melody

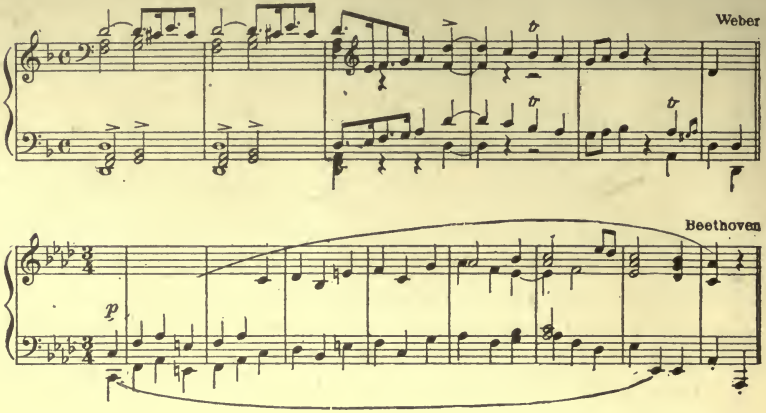
We have now considered separately the structure and connection of chords and the making of melodic lines. The next step is to combine the two.

The first thing to notice is that it is by no means necessary to be constantly changing the chord. Many melodic lines are constructed over a single chord accompaniment, e.g.,

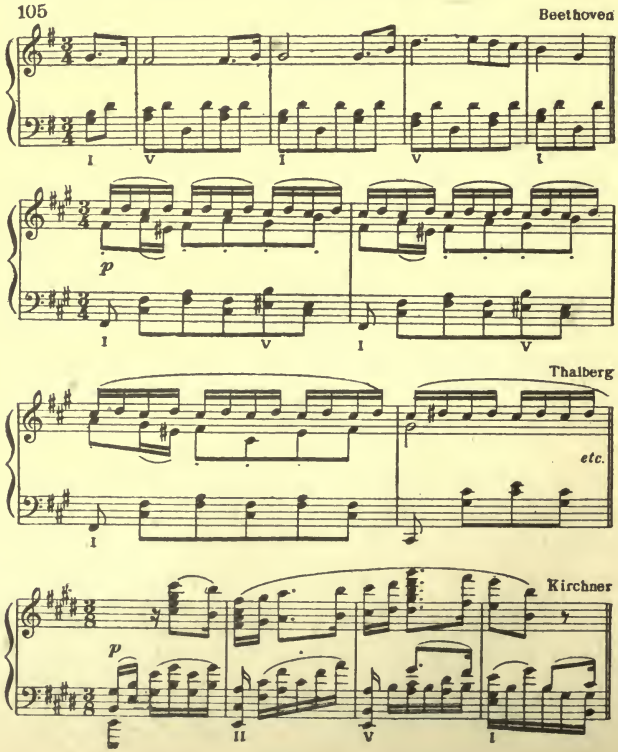


Other melodies are supported only by a partial accompaniment:

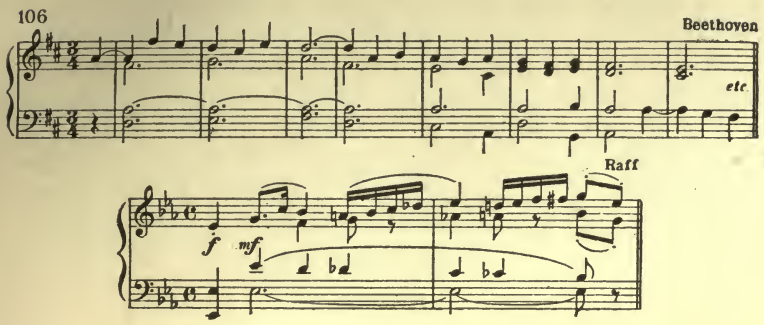




Others have few and simple changes:



Others, again, have a four-part accompaniment:



The whole subject of accompaniment of melody would fill a volume if treated exhaustively. The keyboard student will do well to concentrate upon a few types.

The main points to remember are:

(1) That four-part playing is still good, but by no means now necessary;

(2) That broken figures may be substituted for chords *en bloc* in endless ways;

(3) That in many cases only a portion of the melody should be harmonized, especially noticing that initial notes are often sounded separately;

(4) That in many melodies only the outstanding notes require harmonizing, many tones being suitably treated as passing-notes, neighbours, chord-lines, or other ornaments;

(5) That the whole or portions of lines may be doubled in octaves, sometimes in the melody itself, sometimes in the bass, and occasionally in an inner voice;

(6) That, though the accompaniment is usually inferior in interest to the melody, in some cases the inner lines gain so much in significance that they assume the importance of secondary melodies;

(7) That, when the inner voices finally gain equal attention with the highest voice, the harmony passes into counterpoint;

(8) That a melody may sometimes be placed in a middle voice, with accompaniment above and below; sometimes

it may be in the bass, and, rarely, it may be doubled in both soprano and bass with an accompaniment in the middle;

(9) That, in general, for simple music the bass is the part that will claim most attention, assuming that the melody-line is already in evidence;

(10) That contrast between the upper and the lower parts of the united structure is generally advisable, i.e., that a rapidly moving melody needs a quiet accompaniment, but a sustained melody is best supported by a moving accompaniment.

Exercise 27.

(a) Play the I in C through four measures in duple and in triple time. Try numerous devices of repeated chords and broken chords as figures of accompaniment.

(b) Do this in every major and minor key.

(c) Take the succession I, IV, V, I, through four measures in duple and in triple time, in the keys of G, A, F, A flat, c minor, e minor, f minor and a minor, using the same devices.

(d) Play the I in C, D, and b minor, for four measures, in duple and in triple time, adding melodies above including chord-lines, scale-lines, neighbours, and repetitions. Display various types of rhythm.

(e) Play the I, IV, V, I, on the first beat of each measure, in duple and in triple time, in the keys of G. A, and e minor, adding melodies above of varying character.

(f) Play a melodic phrase in each of the twenty-four keys, in unison or in octaves, harmonizing only the cadences.

(g) Play the following melody

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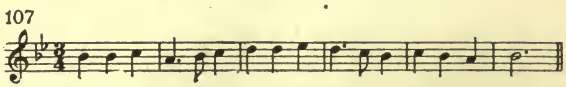


and then add accompaniments with the following devices:

(1) repeated chords;

(2) broken chords;

(3) a running bass;
(4) four-part harmony;
(5) melody in octaves and bass in octaves with chords in the centre;
(6) broken chords above the melody and bass in left hand in octaves;
(7) melody in bass with four-part chords above;
(8) melody in bass with running counterpoint above;
(9) melody varied by adding embellishments, with simple chords in the left hand.

LESSON XXVIII

The Period (*resumed*)

Music-making may be compared with discourse in connected speech. Language, in discourse, is made up of words, their correct juxtaposition, and sentences, simple and complex; the sentences being logically connected and contrasted, and combined by grouping into narratives, descriptions, or arguments.

Analogously, we have chords in their many separate forms, chord-connections, phrases giving a musical thought or sentence, phrase-grouping producing periods simple or complex, successions of phrases or periods forming 'tunes,' grouping of tunes forming movements.

The keyboard composer will not, at the outset, be expected to produce anything so well balanced and finished as the script composer; but if he keeps steadily in mind the various formal designs that are used in logical and coherent music, he will gain the power of expressing himself with meaning.

The phrase, ending with a cadence, may be compared with a sentence in language; it expresses a musical thought, just as a sentence expresses a mental thought. But, as with words so with musical phrases, separate and detached sentences give a jerky and disconnected impression. Both are generally connected in such a way as to give unity, while not overlooking variety.

A normal period consists of two phrases with a more or less close connection, and may be compared with a twofold verbal sentence in which the two parts are connected by such conjunctions as 'so' (parallel), 'and' (complement), or 'but' (antithesis).

A good and famous illustration of this formation is seen in the verses of the Psalms, e.g.,

"O come, let us sing unto the Lord: (*parallel*) let us heartily rejoice in the strength of our salvation."

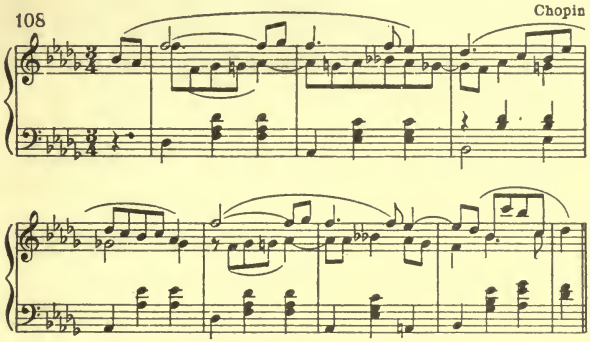
"He shall be like a tree planted by the waterside, whose leaf also shall not wither: (*complement*) and look, whatsoever he doeth, it shall prosper."

"But the Lord knoweth the way of the righteous: (*antithesis*) and the way of the ungodly shall perish."

Now, in a musical period, we may have the second phrase appearing as the parallel, complement, or antithesis of the first.

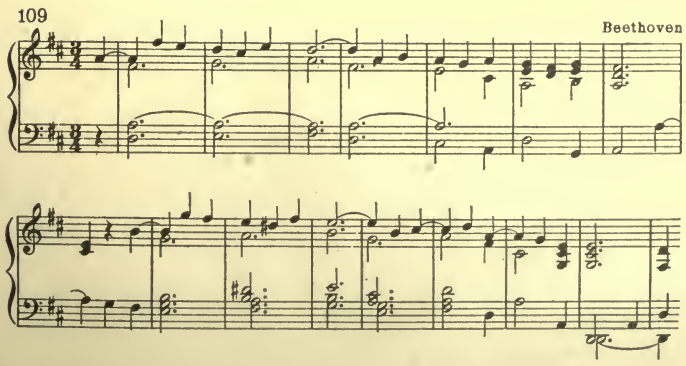
In a parallel period the two phrases are identical, except for the cadences; e.g.,

108 Chopin

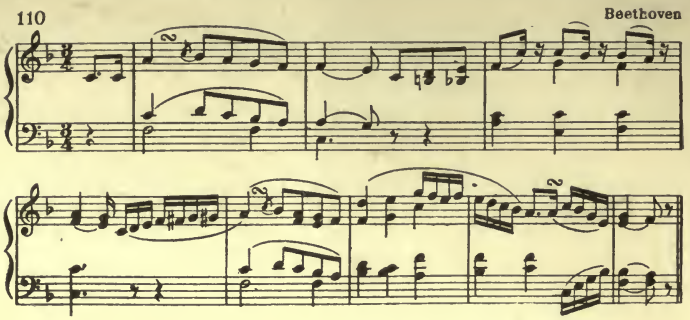


In a complemental period the second phrase continues the first, either by sequence or some other variant; e.g.,

109 Beethoven

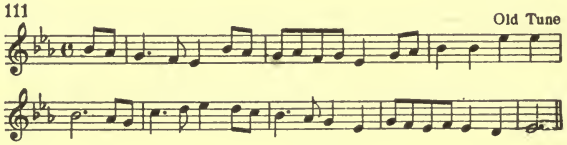


110 Beethoven



In a contrasting, or antithetical period the second phrase gives a complete change, though often with some obvious connection, as when the melody runs in the opposite direction; e.g;

111 Old Tune



The student may now experiment with the period formation in the three varieties here indicated.

Exercise 28.

(a) With the right hand play a melodic phrase in duple time in each of the twelve major keys, repeating it to form a parallel period. The first phrase, or antecedent, should end with a semicadence, on the second step of the scale; the second, or consequent should end with a perfect cadence, on the keynote.

(b) Play twelve melodic phrases similarly in each minor key.

(c) Play left-hand melodic periods in the same manner in each major key.

(d) Do this in each minor key.

(e) Play melodic periods in triple time in each major key, in the same manner as (a).

(f) Do this in each minor key.

(g) Play parallel periods with a melody lightly harmonized in the key of C, in duple and in triple time.

(h) Do this in e minor.

(i) Play periods in the keys of G, A, F, and E flat, using the complemental formation, as in Exs. 109, 110.

(j) Do the same in a minor, f sharp minor, and b flat minor.

(k) Play contrasting periods in duple time in the keys of C, e minor, B flat, f minor, B, and c sharp minor.

LESSON XXIX

The Tune

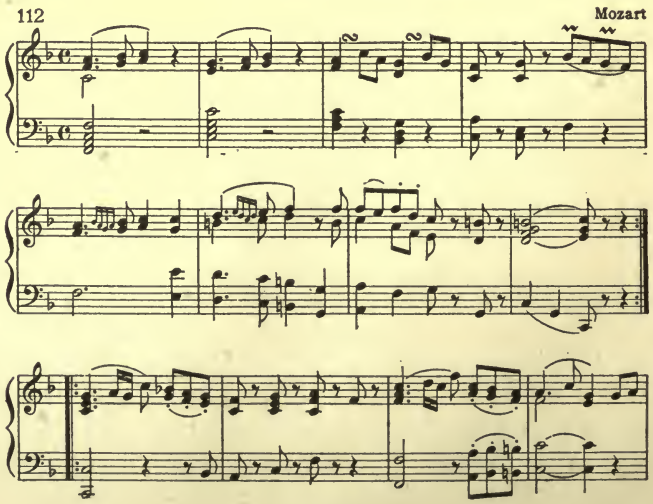
Many possible developments lie in the path of the pen-and-ink composer aiming at extending his work; but it will be well for the present student to concentrate his efforts upon a few definite lines. Having studied phrases and periods, the next step is to go on until we form what is popularly called a 'tune.'

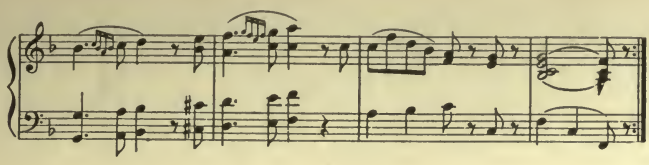
This may be of twofold or threefold construction. The twofold follows this scheme:

Period I, modulating to the dominant, or other key,
Period II, starting in new key and ending in the tonic.

The first period will be constructed in any of the manners considered in the last lesson; the second one will be in contrast, but with some connecting-link to secure unity. This may consist of the closing figures of each period, which may be similar or identical except for the difference of keys.

Example of a two-part tune:

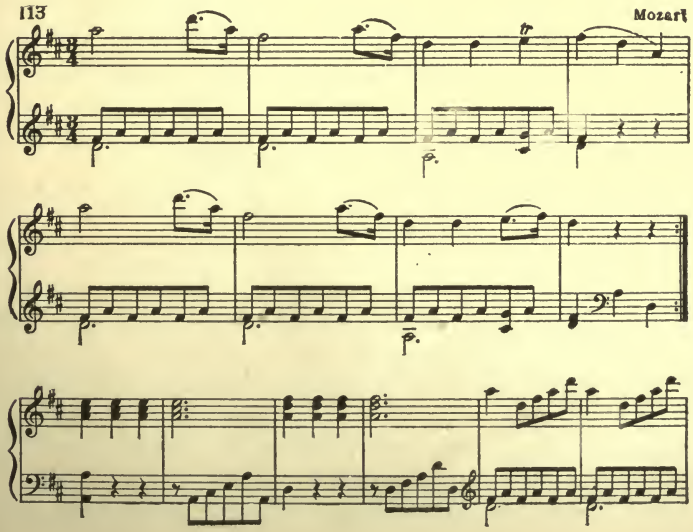


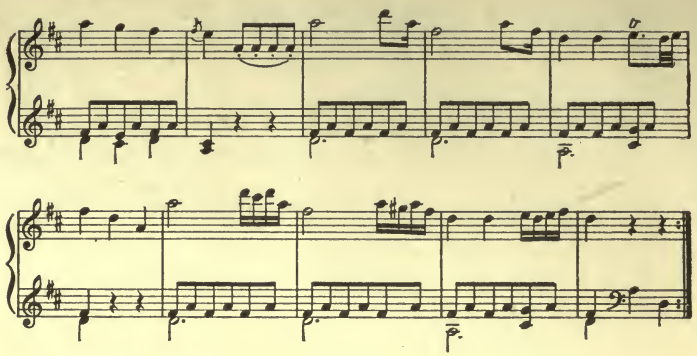


In the above illustration notice the structure of the first period, phrase I ending with an imperfect cadence, phrase II starting as if to form a parallel period, then, with details of added interest, proceeding to modulate to the dominant. The second period starts in the dominant, with a new figure forming a two-measure section answered by two more measures with a semicadence. Phrase II here is suggested by phrase II of the first period, the resemblance becoming closer as the final cadence approaches.

The above is a specimen of the simplest two-part structure, and should be carefully studied.

The next step is to consider three-part form. In this the first period has a full close in the tonic; the second gives a complete contrast; the third reproduces the first, with or without unessential variations.





Here it will be seen that the first period is of the parallel variety. The second part, of eight measures, is rather of the nature of a single prolonged phrase, dividing into four subsections. The third part is a return to the first, reproduced literally with only some minor variations. It would be instructive for the student to refer to the original, and there see in what a remarkable way Mozart brings out these points in the series of variations which follow.

These two examples will serve as models for imitation. Within the limits of two- and three-part form many modifications are to be found. In the latter, the middle part is often reduced in size, sometimes also the third part is shortened to only four measures. The first part is frequently closed with a double-bar and repeat sign, as in the foregoing example, in which case the second and third parts together are similarly treated.

It is time now to give attention to such matters as character and style, pace, intensity and expression. The effect of music often depends almost as much on the way it is rendered as upon the composer's written notes. This statement can be tested at any moment by taking a well-known slow tune and playing it quickly, and *vice versa*. The result of such treatment will be felt to amount in some cases to an outrage. The extempore player

should then be careful to decide, before he commences, what style of movement he wishes to play; whether slow or quick, sad, solemn, gay, martial, humorous, etc. Many players find it helpful here to have in mind some definite thought or object, such as a picture, a flower, a character, a verse of poetry; or a state of emotion, as sorrow, joy, triumph. It is not possible here to give any definite directions; we are touching upon that very elusive and subtle thing called inspiration. Music should not attempt definitely to portray anything outside its own sphere; in that direction lies decadence. But it may, and should, communicate emotional states aroused by such objects as we have here enumerated. The keyboard composer will himself be influenced by emotion; this he will express in his music, and, if he is successful, his music will in turn similarly react upon his hearers.

To be practical, then, the student, before he commences to play, should decide the following points:

(1) Time — duple, triple, etc.
(2) Pace — quick, moderate or slow.
(3) Character — cheerful, solemn, contemplative, etc.

Exercise 29.

(a) Play a two-part movement in the key of C, in duple time, at a slow pace, with any character preferred.

(b) Play a two-part movement in b minor, in triple time at a moderate pace, with some chosen character.

(c) Play a three-part movement in A, in triple time, at a quick pace.

(d) Play a three-part movement in c minor in duple time, at a slow pace, of solemn character.

(e) Play numerous movements in any manner, and in any keys that may be preferred.

LESSON XXX

Unifying Devices

In the last lesson we touched upon the emotional side of musical material. It will be well, however, for the student to give more attention to the intellectual side of his work. If this is thoroughly mastered, the other is certain to follow without special effort. Far from the one excluding the other, it is remarkable that the composer who is most renowned for depth of emotion is also most conspicuous for inexhaustible interest on the intellectual side of his work—we refer, of course, to Beethoven.

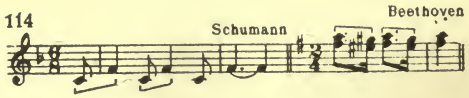
Unity in melodic device is achieved by reproduction of material, and by its logical development. There are various devices in use, which may be classified thus:

(a) Repetitions,
(b) Sequences,
(c) Opposite construction,
(d) Reproduction of characteristics.

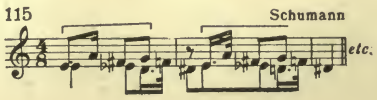
All of these may be variously used, applied to groups within the measure, to whole measures, to two-measure sections, to four-measure phrases, or even to longer portions.

(a) Repetitions may be exact or with variations. These latter may be divided into (1) alteration of unessential details, or (2) change of size in intervals; e.g.,

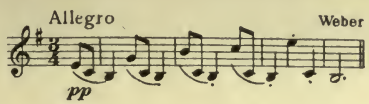
Half a measure, exact:



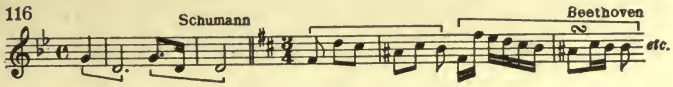
A whole measure, exact:



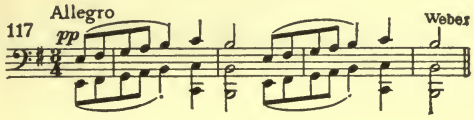
Two-thirds of a measure with change of interval:



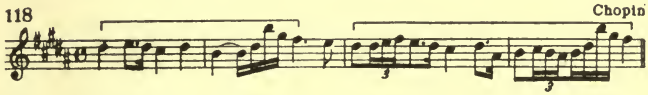
A whole measure with unessential variation:



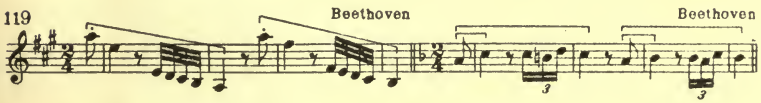
Two measures, exact:



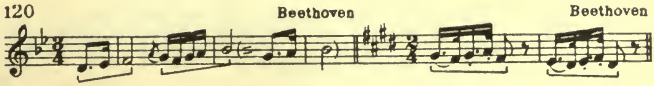
With variation:



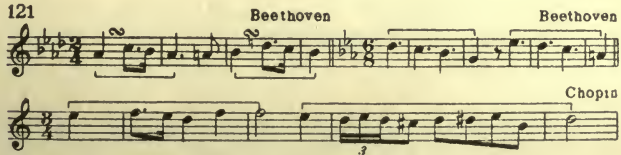
With change of interval:



Sequences. One measure:

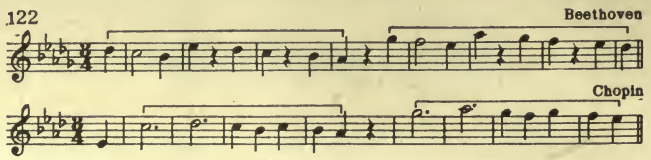


Two measures:



Four measures:

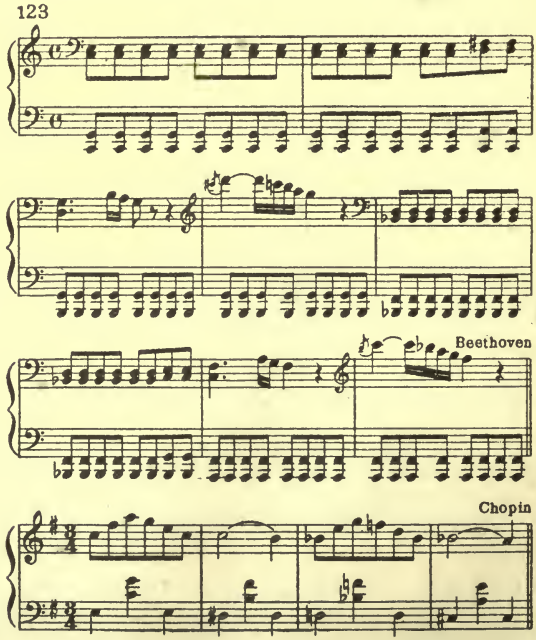
122



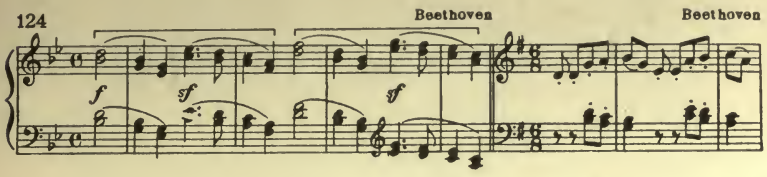
A treatise would be required to deal adequately with the subject of sequence. The keyboard student will need only general indications of what should be aimed at, but it may be mentioned that sequences, besides varying in length as above indicated, may be

(1) Chromatic, i.e., where the reproduction is exact in every part, both as regards quality and quantity of intervals, as in these:

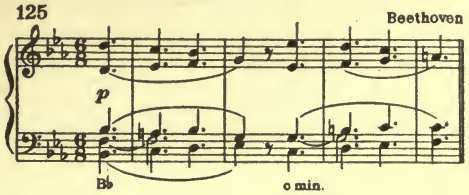
123



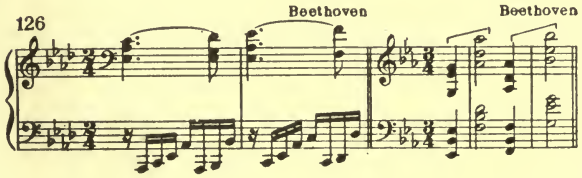
(2) Diatonic, with exact repetition of intervals as regards quantity but not quality, e.g.,



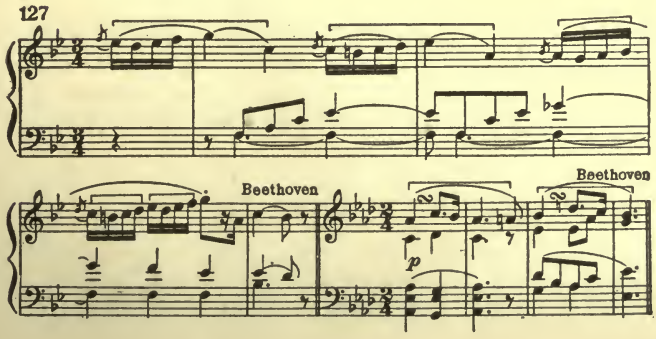
(3) Modulating, but with change of mode, major to minor or vice versa, rare, e.g.,



(4) Melodic, with the harmonies following in only a general way:

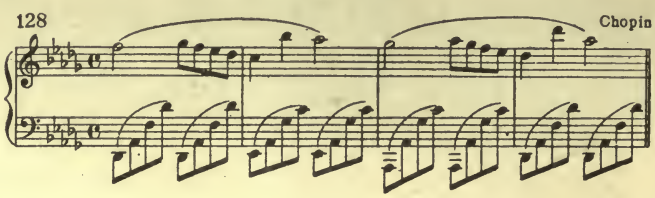


(5) Melodic, with the harmonies not attempting to follow:



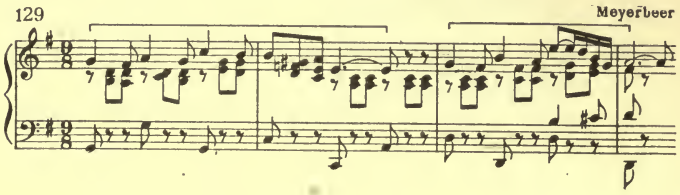
(6) With unessential variations, very common:

128



(7) Only partial, with considerable change in the material:

129

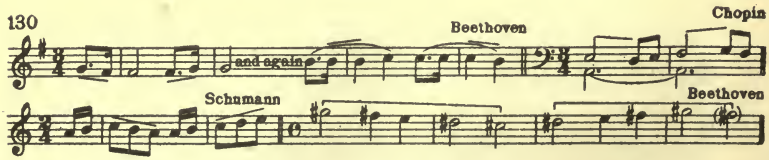


The sequence should not occur more than three times, according to the accepted dictum of the theorists, although many instances of a further extension are to be found.

The sequence is made on a higher or lower pitch than the original figure. There is no definite limit as to how far, but in general it may be said that it can be one, two, or three steps higher with good effect, and the same in a lower position.

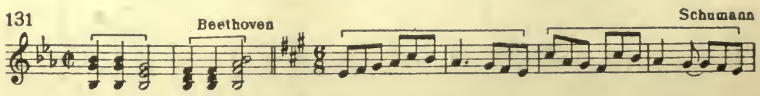
(8) Opposite construction:

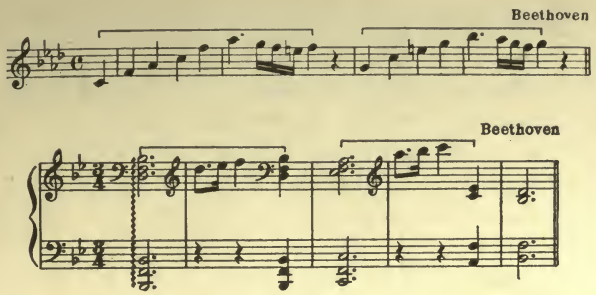
130



(9) Reproduction of characteristics:

131





All the ingenuities here mentioned will not be within the ordinary range of the keyboard student, but that need not discourage him. We may here bear in mind the Horatian maxim: "Est quadam prodire tenus, si non datur ultra" (It is always possible to reach a certain point, if not to go beyond).

Some of these many devices may and should be carefully studied. It is intelligent development and economy of existing material that mark off genuine musical meaning from mere futile meandering.

Exercise 30.

(a) Invent a musical figure of one measure, in any key and any time preferred, commit it to memory, perhaps writing it down, then repeat it exactly for the next measure, following it with two more measures in decided contrast ending with a semicadence or modulation.

(b) Do this again with variations of the initial figure, first by adding ornamental notes and then by changing a characteristic interval (do not make this a sequence) and finish as before.

(c) Reproduce the same figure in sequence, try it one, two, and three steps higher, and one, two, and three steps lower. Reject ineffective positions; conclude those that are successful with two further measures, as before.

(d) Take the same figure and repeat it in contrary motion. This may occur at the same pitch or at any interval, higher or lower.

(e) Try some of these same devices with a two-measure figure.

(f) Do the same with a phrase of four measures, making a complete period. Here a good deal of freedom is necessary in order to bring in the cadences pleasantly.

LESSON XXXI

Extensions and Codettas

The foregoing lesson was concerned with the texture of the musical material; it will be well to consider now how to extend the short movements studied in Lesson XXIX.

The difficulty for the average keyboard student is to remember what has been played. It is then helpful to notice that, in general, reproductions need not be exact. Even in written music it is seldom that we find what purports to be a repetition exact in every detail; therefore, with the ephemeral music we are considering, this need not be a source of anxiety.

Nevertheless, essential features should as nearly as possible be reproduced, so as to be clearly recognized; and to acquire the power of doing this it is well for the student to practise with much persistent repetition in order to strengthen the memory.

The simple two- and three-part forms can be enlarged by some obvious means without much trouble.

It is always permissible to repeat any musical statement at any place.

Preliminary matter may be announced by way of introduction; and this may take the form of

(a) A single note, tonic or dominant, calling attention to the key;

(b) It may be a fragment of melody, indicating what is to follow;

(c) A figure of accompaniment.

At the end of any period the second phrase may be repeated, either

(d) After the perfect cadence, or

(e) By changing this cadence into a 'deceptive resolution' (to the VI chord or other harmony).

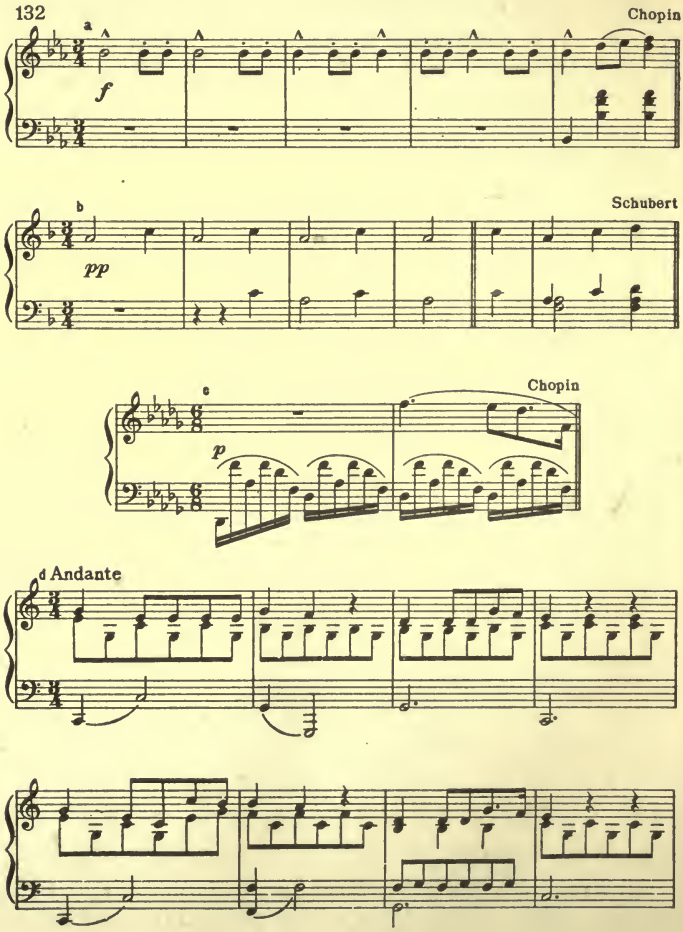
(f) The final cadence may be repeated in various forms.

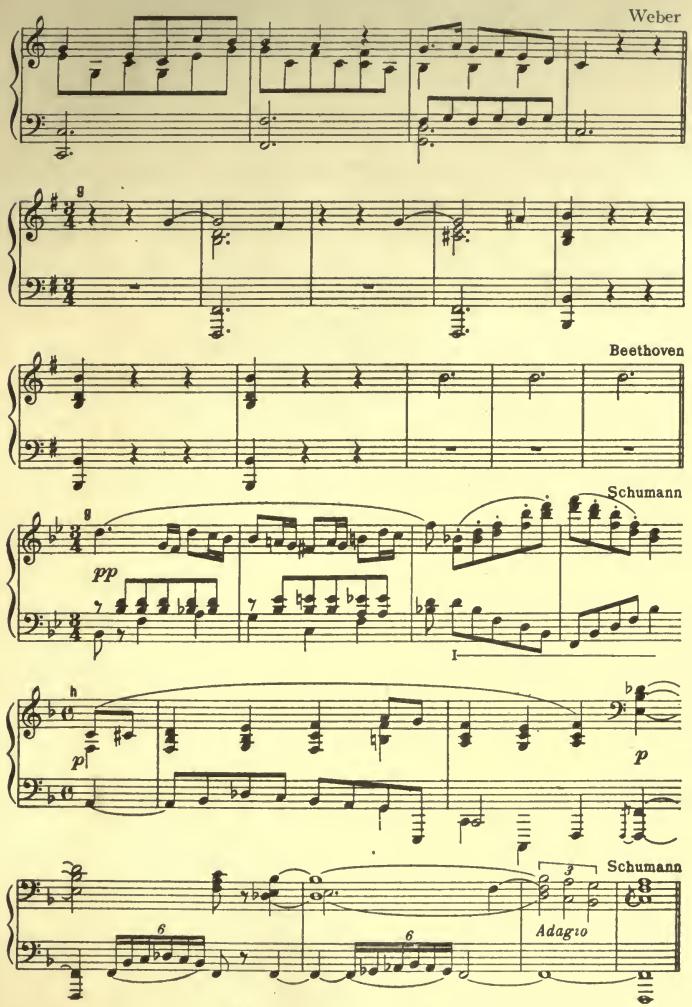
(g) The final chord may be repeated, either in the same position or with change of register.

(h) A codetta may be added, consisting of new material in keeping with what has gone before. This again may be repeated, and extended, similarly to the original material.

(i) Modulation to the subdominant is here suitable, introducing a plagal cadence.

The following illustrations may be studied, and many others should be supplied by the student's research.





Exercise 31.

(a) Play a period in triple time in the key of C. Make the second phrase end with a deceptive resolution and repeat it, ending with a perfect cadence.

(b) Play the same, repeating the final cadence with variations of detail and change of register.

(c) Do the same, repeating the final chord in various ways.

(d) Play an introduction to the same period, as (1) a repeated tone, (2) a fragrant of accompaniment, (3) a fragment of melody.

(e) Play the same period, and add a codetta modulating to the subdominant.

(f) Go through all the above in the key of g minor, in duple time.

LESSON XXXII

The Pedal, or Organ-Point

Glancing back into musical history, we see that before harmony arose there was melody alone. Before the 'chord' was discovered, there were attempts at combining two voices sounding different tunes. The most primitive and simple way in which this could be done was to cause one voice to give a single continuous note while the other held the tune. This primitive device, at first made necessary by the structure of certain instruments, became in time so firmly established as to be accepted as a pleasing and necessary musical effect, and is to-day in constant use by all manner of composers. It is of interest to notice that there are some primitive instruments still in use which compel the sounding of continuous tones, as the bagpipes and the hurdy-gurdy, the latter an instrument of the violin class, played by a revolving wheel, while one string is stopped by means of keys. The name 'organ-point' obviously refers to organ playing, and reminds us that the early organs were such unwieldy structures that the difficulty of manipulating them led to the custom of holding a single note in the pedal department whenever possible. The term 'pedal' refers to the fact that with the limited number of pedal keys at first in use there was little chance of doing more than sound a continuous note.

So much for the names. This device, at first a necessity, became in course of time a valued accessory, and is in steady and constant use to-day.

The organ-point was originally the lowest part. It may now be used in any voice—the lowest, the highest, or the middle.

Originally used as a continuous sound, it is now varied by simple repetitions, syncopation, octave repetition, trills, and other devices.

Its length may vary from a single beat to a whole movement.

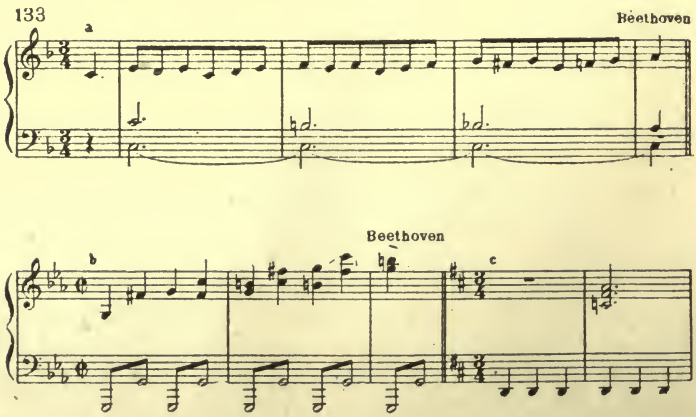
The note usually taken is the tonic or the dominant, or both together; but others are occasionally used.

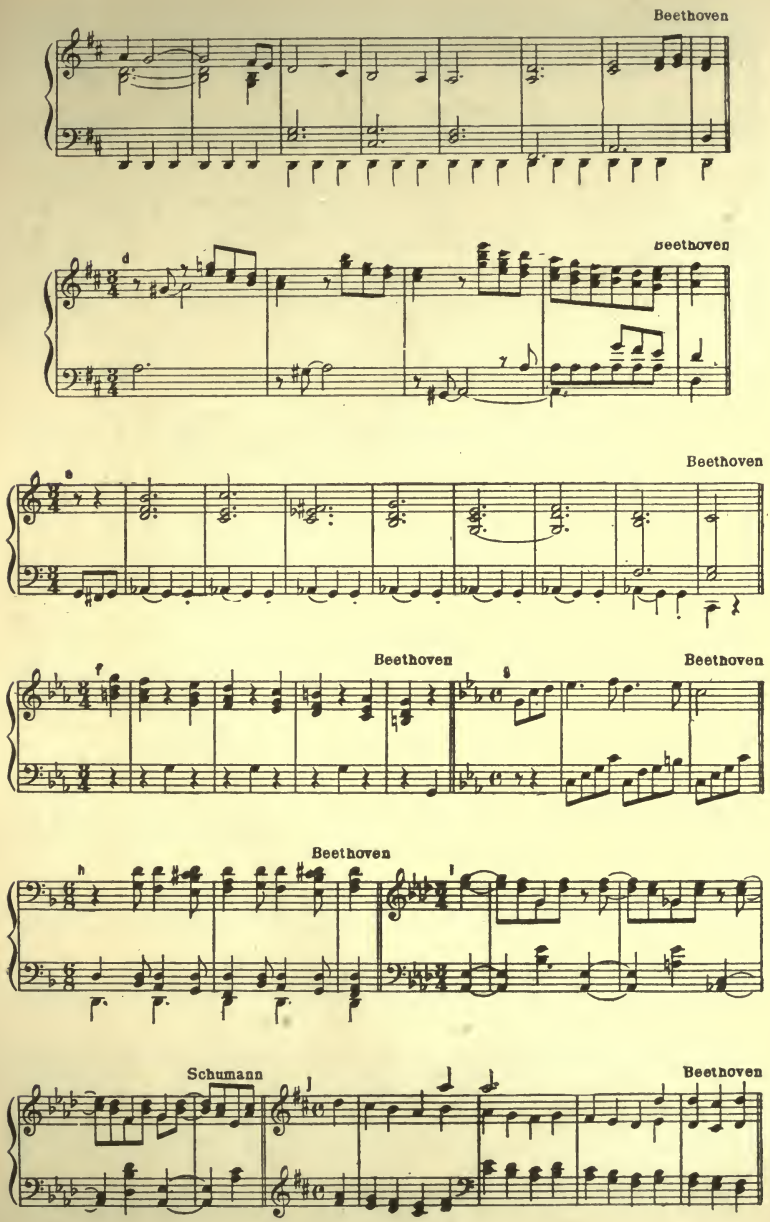
The principle of the 'pedal' is that the note selected may be continued and sounded against any melodic or harmonic combination, whether consonant or dissonant; the only condition being that at its commencement and at its ending there must be a consonance. It may be used not only within the limits of the given key, but also when employing modulations to next-related, or even remote, keys; always remembering the regulation to return to the first key and to a concord before leaving the organ-point.

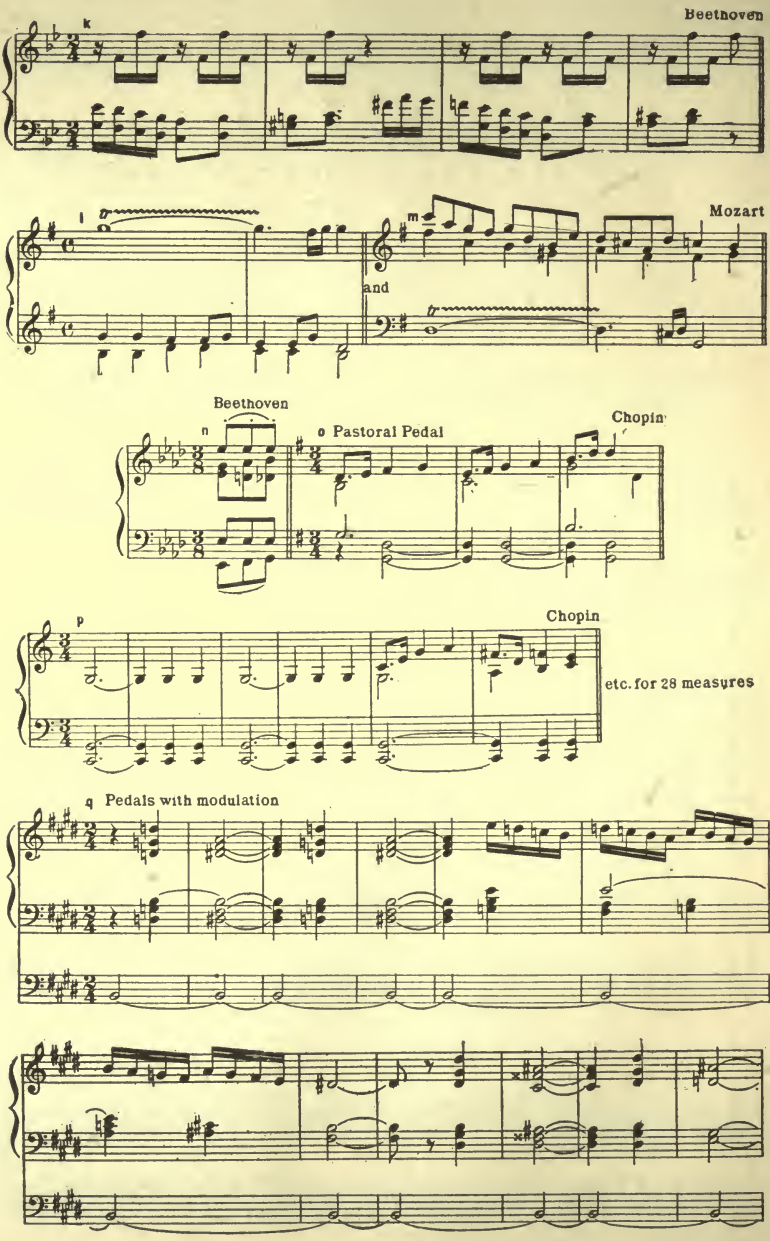
A simple organ-point is usually the tonic or dominant. When these are combined the result is called the 'pastoral' organ-point.

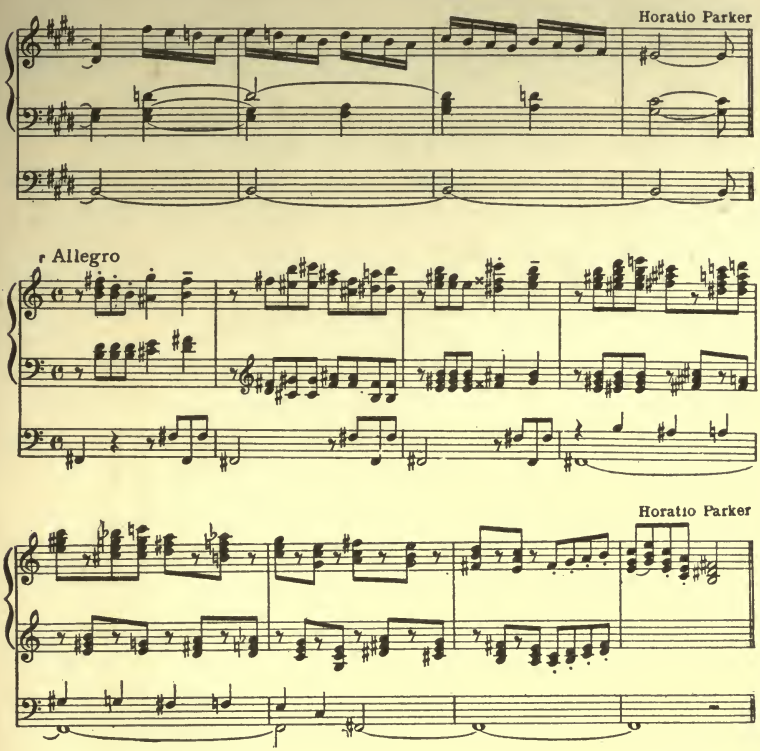
Cases of an organ-point continued through a whole movement are occasionally found. Consult Bach's Toccata in F for the organ, where the tonic is held in the bass continuously for the whole of the first section, and the dominant for the second. In the popular organ-piece 'Marche des Rois Mages' by Dubois the dominant is held throughout at a very high pitch—b^3.

The keyboard student may now very well experiment with this valuable device, by means of which many interesting effects may easily be obtained. The following examples should first be studied:

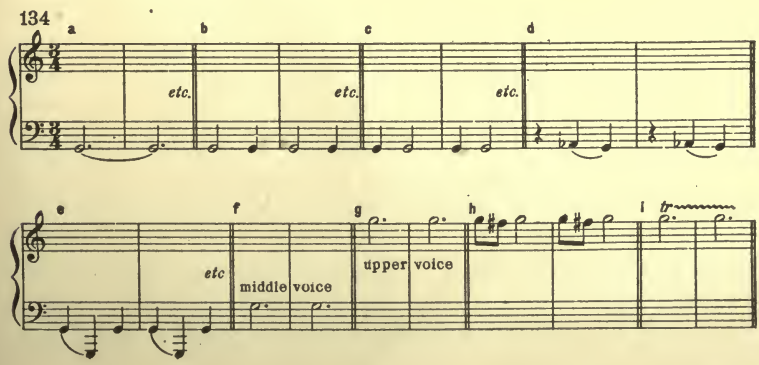



Beethoven
Beethoven
Beethoven
Beethoven
Beethoven
Beethoven
Schumann
Beethoven


Beethoven
k
l
Mozart
m
and
Beethoven
n
o Pastoral Pedal
Chopin
p
Chopin
etc. for 28 measures
q Pedals with modulation



The student may try the following devices on the keyboard:



Exercise 32.

(a) Play phrases in the keys of C, G, A, F, and E flat, using the devices numbered *a* to *i*.

(b) Play similarly in the keys of d minor, e minor, f minor and c sharp minor.

(c) Invent other figures and utilize them as organ-points.

LESSON XXXIII

The Organist's Work

While every musician should be able to do something in the way of keyboard composing, to the organist the power of extempore playing is absolutely essential. To a greater or lesser extent the necessity for it occurs every time he sits down to play at a service, that is, if he is really using all the opportunities of his office.

There are many special places where extempore playing is suitable, and where lack of efficiency is often obvious. A few may be mentioned.

(1) At the opening of a service, where a set prelude of insufficient length may have been played, and where it is desired to add an extension.

(2) Before and after the singing of a chorale or hymn.

(3) Between the verses of a hymn when it is used for walking.

(4) Before and after the singing of a Psalm.

(5) To accompany monotones.

(6) To introduce an anthem, or to supply a postlude after one.

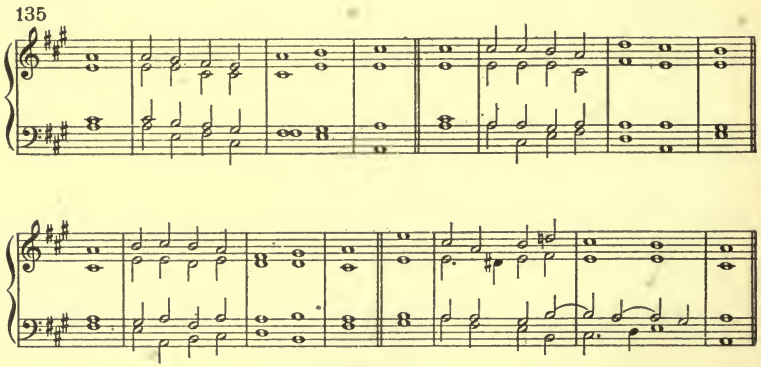
These are some of the places where good extempore playing can be used with telling effect.

(1) To prolong a set prelude, music should be added in the form of a codetta in the same key, in the same time and at the same pace, but it should not be a feeble imitation of what has gone before. It is much more likely to be suitable if it introduces something new, from the player himself, which should be of a simple and quiet character.

(2) In playing for a chorale it should always be remembered that the organist has before him the vocal parts, not an organ-piece; and that by the expert player these are never played exactly as written. Before commencing the singing it is the common practice to play the

whole or part of the tune on the organ. This is only a makeshift arrangement. The proper thing is a short introduction, which will suitably prepare for what is to follow. In quite a number of instances in modern hymn-books an introduction has been supplied by the composer himself; in the vast majority of cases where this has not been done the reason is simply that it has not been thought of. In these cases the expert organist may supply the deficiency. The introduction should, as a rule, be quite short, not exceeding the length of one, or perhaps two, lines of the words; and it may be constructed in quite a number of interesting ways.

It will, perhaps, be helpful to take a case, and give practical illustrations; e.g., the well-known chorale called the "Old Hundredth." Here is the orthodox version: *



The first line may be taken as the theme of the introduction, with alteration to convert it into organ music. The introductory matter should end on the dominant, or some other chord, not on the tonic. The chief point to notice is that

*In many hymn-books this tune is printed in even notes. The original form is here given, which is much more striking and dignified. It is of interest to observe that this is being restored to use in many churches, and will, it is hoped, soon become generally familiar.

(a) It may be used with special harmony:

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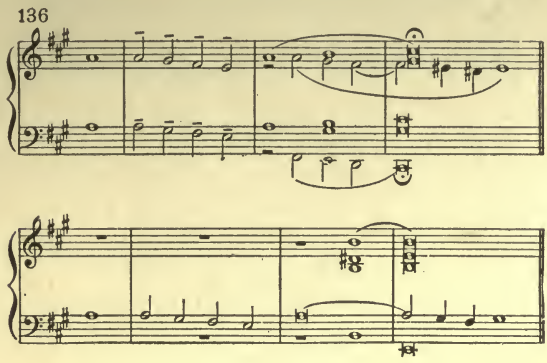
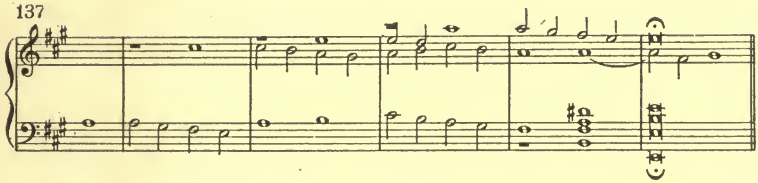


(b) It may be used with imitations:

137



(c) These need not commence on the original pitch:

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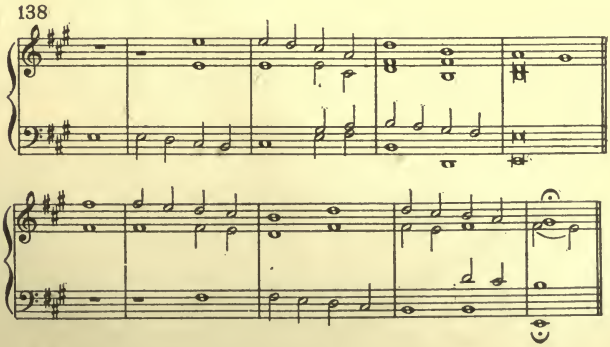

(d) Contrary motion may be used:

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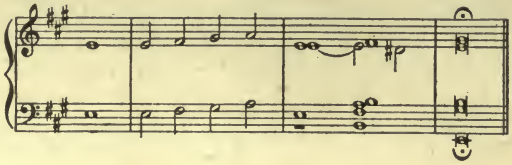

At the conclusion of a hymn a short postlude is often desirable. If an 'Amen' is sung after the hymn (*which should be done only when the concluding stanza is a versified Gloria*) the postlude may be suggested by it, or it may be taken from the last line of the tune, or from some other feature:

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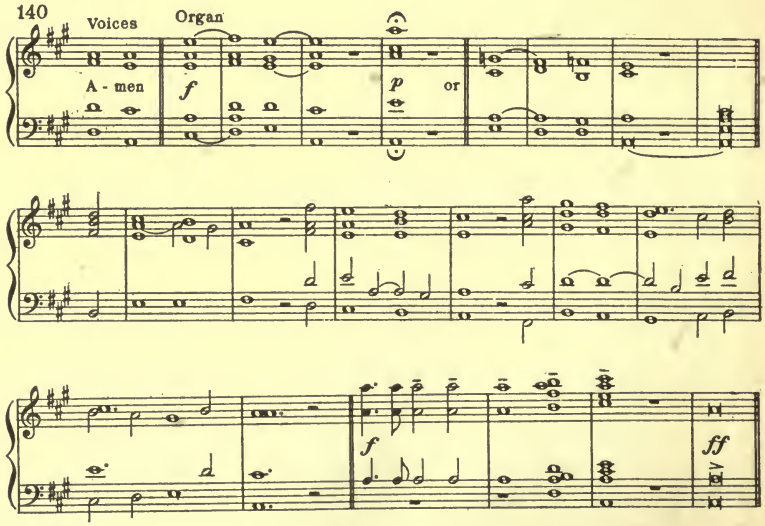


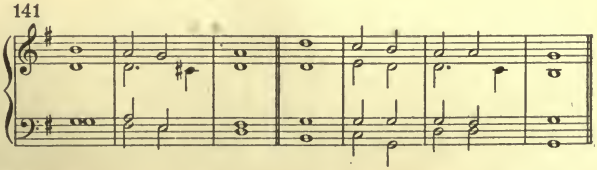
In some places it is customary to extend the time occupied by the singing of a hymn by commencing it again and repeating some of the verses. A moment's thought will show that this is a deplorable proceeding, for a hymn should never be looked upon as a convenient noise to cover the tramping of feet, but as a definite part of a

service of praise, in which the words contain the message for the worshipper. A well-written hymn is a complete work of art, in which the verses follow one another in logical sequence. Almost any popular hymn may be taken to illustrate this—"Lead, kindly Light," "Nearer, my God, to Thee," "At the name of Jesus." Anyone valuing these as poems, and thinking of the words, will receive an unpleasant shock to find the first verse suddenly reintroduced after the whole has been finished. The effect of the poetry is spoilt, a work of art is marred. Here the extempore player will find his opportunity. It is desired to prolong the time occupied by the singing. He may then insert interludes between some or all of the verses. These should be in similar style to the preludes and postludes already played. They should not be played too softly, and they should end with a semicadence, usually on the dominant, to prepare for the entry of the singers. In cases where the choir is efficient and thoroughly knows the organist's ways, a fine effect can be obtained by the entry of the voices without any break, the signal for this being given by a pause on a semicadence, in one of many possible ways.

(4) The 'playing over' of a chant is even more tedious and objectionable than that of a hymn, and it has the added disadvantage of giving the singers a false idea as to the correct method of chanting. For the player will be sure to play the first chord as a semibreve, or whole note, whereas, though written to look like one, it should never be so treated by the qualified singer.*

To illustrate, take Purcell's well-known chant in G. Here are the vocal parts:

141



*See "The Choirtrainer's Art," G. Schirmer, p. 124.

An introduction may be played to suggest the opening phrase, with a semicadence:

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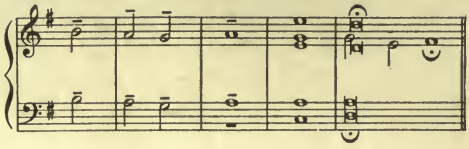
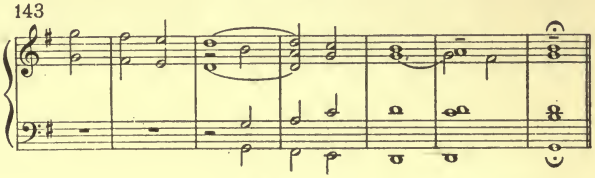


At the conclusion of the whole a postlude may be played in a similar manner, but ending with a full cadence:

143



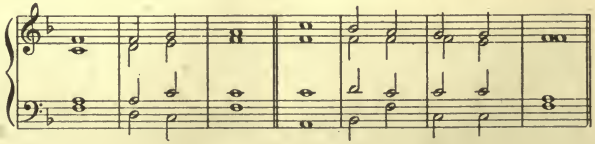
Exercise 33.

(a) Take the hymn-tune 'St Ann' (O God, our help); play it through. Then invent several preludes in the style shown in the illustrations, concluding each with a semicadence.

(b) Play postludes suitable to the same tune, ending now with a full cadence, and using the plagal form occasionally. Introduce sequences, varied repetitions, and other interesting devices.

(c) Play, similarly, interludes for insertion between the verses.

(d) Take the following chant by Farrant and invent preludes and postludes to it in accordance with the directions and models.



(e) Choose any of your favorite hymns and chants, and work at preludes, interludes and postludes for them.

LESSON XXXIV

Monotones

Accompaniment to monotones figures largely in the work of the Episcopal Church organist. The monotone may be either choral or solo; the former when the choir recite words of the service all together, as in the Creed, the Lord's Prayer, the Psalms, etc., the latter during prayers and other parts of the service taken by the minister alone. In some churches the accompaniment to the minister's part is carried out through almost the entire service, and when efficiently done is both helpful and devotional. With choral monotoning too little attention has been given to the rendering of the Psalms. These should of course always be chanted; but as there are so many cases where the choir is not prepared to do this, a very effective substitute can be obtained by the use of the monotone with organ accompaniment. This gives a quasi choral rendering, while avoiding the difficulties of actual chanting. Here, however, everything depends upon the organist. If he has abundance of taste, imagination, and creative power, all will be well; if not, he had better not attempt this branch of his art.

Far too little attention has been given to the accompaniment of monotones in connection with the Episcopal Service. Many believe that all that is necessary is to supply a few wandering chords which will harmonize with the monotone, but which contain no real musical thought of their own, having no definite rhythm, no clear tonality, and no musical figures.

On the other hand, the accompaniment may be made a real living art-work. It should have definite time, marked rhythm, clear tonality, and individual style.

The general principles of harmonization will, of course, be the same as in the case of the regular pedal or organ-point, but it will be well to avoid extreme freedom of

modulation, in order that the voices may always feel a definite support.

(1) The note of the monotone will be either the tonic or the dominant of the prevailing key. The dominant gives most freedom of movement, for it allows the chord-progression V–I to be used freely. It will be noticed that, if the tonic is taken as the monotone, the V chord cannot be used at all, except in a very fleeting way.

(2) The time may be duple, triple, or quadruple.

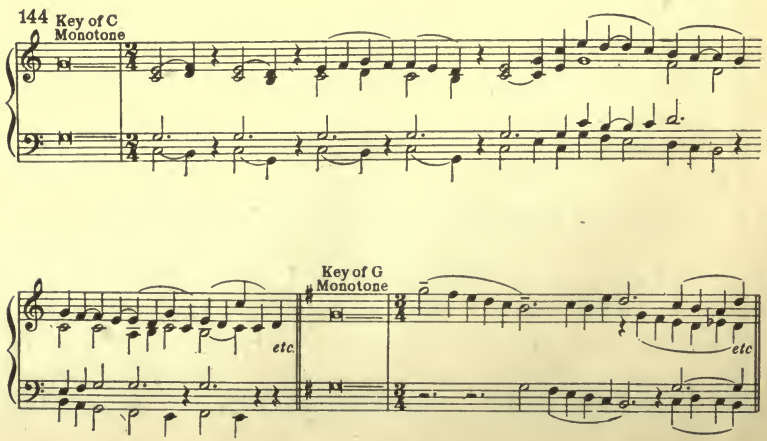
(3) The pace may vary greatly, according to the subject-matter of the words.

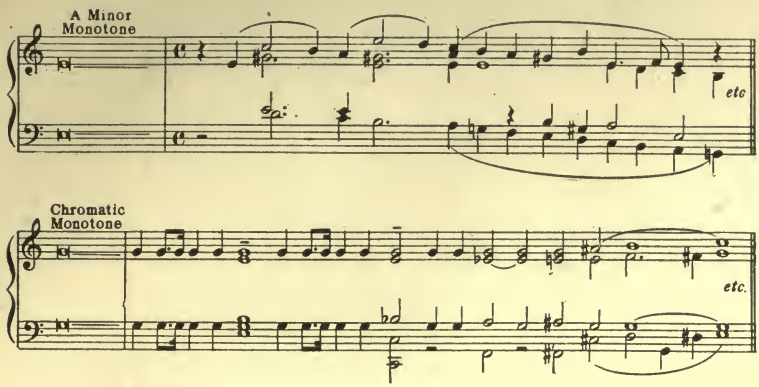
(4) The style should be suggested by the words. For instance, the General Confession will require solemn and quiet chords; the Lord's Prayer will indicate more confidence; the Creed should be expressed by firm and decided music.

(5) The texture need not always be harmonic. Single tones and points of imitation may be freely used.

(6) Though diatonic harmonies, with passing-notes, suspensions, etc., will prevail, occasional chromatic chords may be extremely effective.

A few impromptu illustrations will be helpful, though there is no doubt that some of the spontaneity of this kind of music evaporates when written notes are employed.





For further illustrations the student should consult "The Southwark Psalter" (Longmans, Green & Co.).

Exercise 34.

(a) Play an accompaniment to the Apostles' Creed on G, using this note as dominant. Introduce a few modulations and sequences, and move to the opposite mode. The rhythm should be based on 4/4 time.

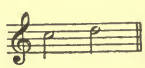
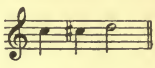
(b) Play a similar accompaniment to the Lord's Prayer, using E for the monotone. Let this note be the tonic; use rhythm in 3/2 time, with rather slow pace in serious style.

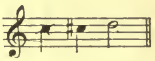
(c) Play an accompaniment to the Twenty-third Psalm, with monotone on E. Choose time, rhythm, key and style with care.

(d) Take Psalm II and treat it similarly, with G as the monotone.

LESSON XXXV

Further Harmonic Developments

In Lesson XXII we considered chromatic tones, and noticed how their use led to the forming of new harmonic combinations. By a process of ellipse the fleeting chromatic tone or tones may be left standing alone, and by frequent use may further be established as recognized harmonic factors; e.g.,  may become  ;

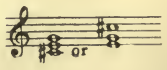
by ellipse this may be further changed to 

Here the C sharp is on its way to D, and to that note it naturally rises; but familiarity may prolong its use and even bend its course.

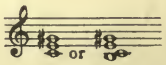
The general principle of 'altered' chords is that any diatonic chord may have one or more of its notes raised or lowered chromatically, and be used in that form independently of its original shape.

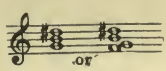
In many cases the chords so formed look like modulations, and they will be such unless we are careful to prevent this by resolving them to the tonic or the dominant 7th of the original key.

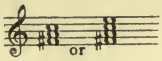
In a former Lesson we dealt with the V^7, V^9, and II^7. To these may now be added chords of the 7th on all other degrees of the scale, which all resolve in the usual way, with the root falling a 5th, or with a stationary 7th.

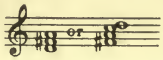
The I in C may now have its root raised 

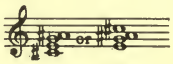
Follow these by the V^7.

It may have its 5th raised  . Follow these by the IV. There is here no feeling of modulation.

The V may raise its 5th  . These go to the I, as usual.

The IV or IV^7 may raise  its root. Follow these in various positions by the I.

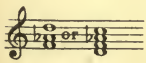
The II or II^7 may raise its 3rd  . These again go, in various inversions, to the I or the V^7.

VI or VI^7 may raise its root and its 3rd  These go to the V^7.

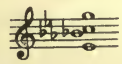
Lowered tones are less common, but the I^7 may have a lowered 7th . Take this to the V^7 with the 7th rising in scale-line, or to the V^9 with falling 7th.

The IV may have a minor third. This is quite common: . Go to I or to V.

The II may have a lowered root and a lowered 5th. When both occur together in first inversion we find the chord known in Musical History as the 'Neapolitan Sixth':

 . Take these to the V or the I.

All these chords are actually in the key of C major, using the chromatic scale. Charming effects can be obtained from their correct use.

In the minor mode the possibilities are more limited, but very effective. The I cannot be altered by raising its root, without producing the intervals of the augmented 6th and diminished 3rd. It may, however, have a lowered 7th, which can be use with excellent effect  ; this goes to the IV.

The V with a raised 5th would encroach upon the tonic minor third. The IV may have its 3rd raised when it comes in the ascending melodic scale:

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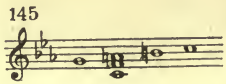
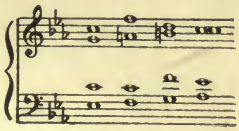
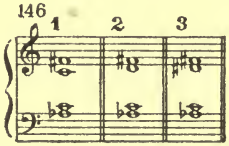




The II may have its root lowered, when it will correspond with the same altered chord in major. It may also have its 3rd and 5th raised, as in major.

By combining raised and lowered tones we get combinations known as 'mixed' chords, with ascending tendencies combined. These include the interval of the augmented 6th, the most familiar being the following:

146



This last chord is here written in its logical way, according to its obvious origin. It is, however, almost invariably used by the classical composers with E flat instead of D sharp, as if borrowed from the minor mode.

These fine chords resolve, 1 and 2 to the tonic or dominant, 3 to the tonic only. They are known in Musical History by the names of

(1) The Italian Sixth,
(2) The French Sixth,
(3) The German Sixth.

Exercise 35.

(a) Examine works by Beethoven and other composers to find specimens of the various chords here mentioned.

(b) Experiment in the key of C with all the various altered chords with raised tones. Use them in every inversion, and resolve each chord.

(c) Do the same with those containing lowered tones.

(d) Play many four-measure phrases in C, each commencing with one of the altered chords.

(e) Play all the altered chords in C minor, resolving each correctly.

(f) Play numerous phrases in C minor, each commencing with one of the altered chords.

(g) Play and resolve all the altered chords in every major key.

(h) Do the same in every minor key.

(i) Play phrases and periods in G, A, E flat and F, in various times, making frequent use of altered chords.

(j) Do the same in g minor, f minor, b minor and c minor.

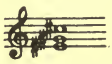
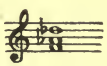
(k) Play and resolve the three forms of the augmented sixth-chord in every major and every minor key.

(l) Play phrases in several selected keys, introducing these chords.

LESSON XXXVI

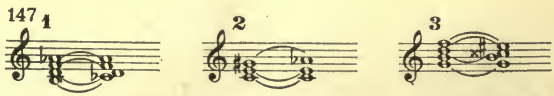
Enharmonic Changes

"Enharmonic" is a Greek word referring to an interval smaller than a semitone. In ancient Greek music F sharp and G flat would have been different tones. With the restrictions of our modern keyboard, governing as it does our harmonic conceptions, these two written notes are sounded at the same pitch. "Enharmonic," therefore, means to us not change of *pitch* but change of *tendency*. In general a raised note ascends, a lowered one descends. When, therefore, the one is substituted for the other, if only in name, the tendency will change.

It should be noted at the outset that mere change of notation does not always involve enharmonic change. When all the tones of a chord, or passage, are altered in name simultaneously (for convenience) there is not enharmonic change, but only change in notation. Thus the following chord  has no difference in character from  , and will experience no difference in treatment.

Similarly, a whole movement in C sharp will be indistinguishable from one in D flat.

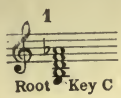
Genuine enharmonic change occurs when one or more of the tones in a chord change their names while others remain untouched; e.g.,



These three are the principal enharmonics in general use, and may here be considered.

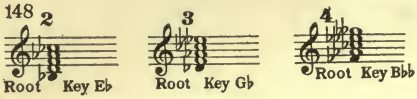
(1) The diminished 7th is of course a chord formed by a series of superimposed minor thirds, the root lying a

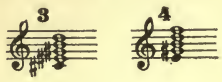
major third below the lowest, and representing the dominant of the key.



But, as on the keyboard the distance between a minor 3rd and an augmented 2nd is the same, inversion will make no change in sound. Therefore, any tone may be regarded as leading-tone with the root a major third below; thus:

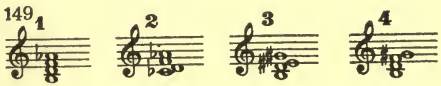
148



Here the convenience of change of notation comes in. To avoid the use of so many double-flats the last two may be written  without changing the actual effect.

Now rewrite the last three so as to sound on the same pitch as No. 1:

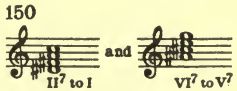
149



and we have a genuine case of enharmonic changes. Each of these chords is a dominant, and will go to its tonic, major or minor; i.e., the original four notes may be resolved to eight different keys.

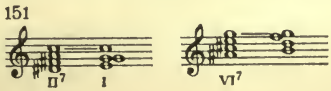
To turn now to the other chords of superimposed minor thirds (or diminished sevenths), we find the altered II^7 and the altered VI^7; in the key of C:

150



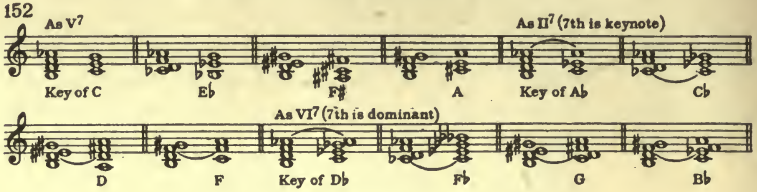
Each of these has its own resolution, which may be conveniently remembered by observing that the highest tone, the 7th, is in each case retained, thus

151



Here then are two more distinct manners of resolving diminished seventh-chords. Apply these movements to our original set of tones, in addition to their ordinary resolutions as dominants, and we get the following table:

152

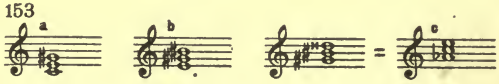


We now have twelve major keys. But for a major tonic a minor may always be substituted; we therefore can pass without any other changes into twelve minor keys also, making a total of twenty-four keys.

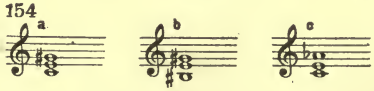
This is one of the wonders of keyboard harmony, and should be carefully studied by the student. Of course, this device will not often be used, but when it is, the effect will be very telling.

(2) The augmented 5th-chord is not in very common use, but it has its legitimate place. It will be either the altered I, the altered V, or the III in minor. It consists of two superimposed major thirds. These may be inter-

changed, thus: 153

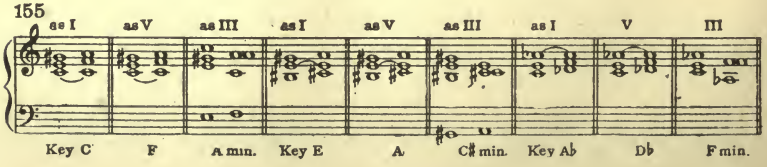


rearranged 154



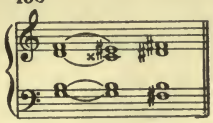
These, as written, will all sound precisely the same. As each may be regarded as a I, a V or a III in minor, we have a total of nine keys open to us, thus:

155



(3) Finally, the dominant 7th-chord corresponds in sound with the augmented 6th, in the form known as the 'German Sixth'; accordingly, it may be resolved as if it were that chord, thus:

156

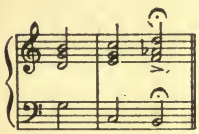


Here only one change is available, but it is a very striking one, and frequently used with fine effect.

It should be realized that, though the above chords are here rewritten in every case so as to show the change that has taken place, composers seldom do this; they resolve any such chord enharmonically without warning, on the assumption that the mental process will be understood, and accepted. This is what the keyboard student must learn to do instinctively.

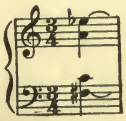
Exercise 36.

(a) Play a phrase in the key of C ending thus:



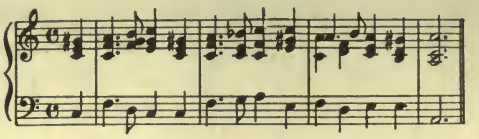
and follow this final chord by a second phrase in every one of the twenty-four major and minor keys. Before doing this, carefully study the table of resolutions of the diminished 7th, and use it as a guide.

(b) Play phrases in all the twenty-four keys, commencing thus:

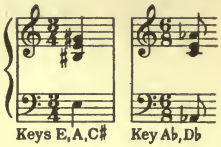


and using the enharmonic changes explained in this lesson.

(c) Play the following, then transpose it one, two and three semitones higher:



(d) Play similar phrases from these chords:



(e) Modulate from the V^7 of C to B, by enharmonic change. Test this in every inversion.

(f) Play a similar progression in A, F, A flat, E, c minor and f minor.

LESSON XXXVII

Organists' Modulations

During the course of a Church service, especially if Episcopal, one piece of music will frequently be followed immediately by another in quite a different key. This fact has apparently given rise to the idea held by many an organist that in such cases he is called upon to modulate from the one key to the other; and this is commonly attempted, but usually with deplorable results, from lack of knowledge as to what modulation means, and how and when it should be used. We are often presented with a series of bald V^7–I's into next-related keys, producing the most exasperating effect and spoiling the symmetry of the service.

The following ideas are therefore presented for careful consideration.

(1) Next-related modulations are suitably used in the course of a musical statement, not as a means of joining one section with another.

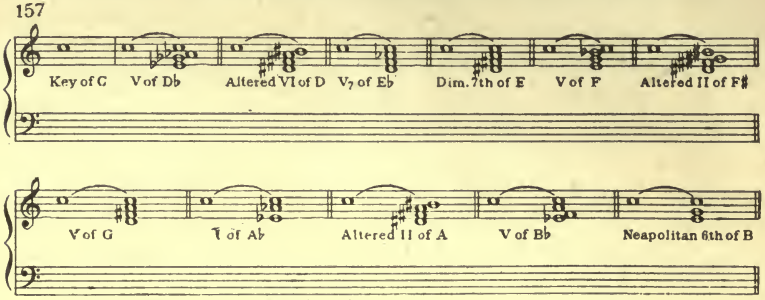
(2) When a whole movement has been finished off with its perfect cadence, it should not be joined on to what follows by meaningless strings of chords. We might as well place two pictures in the same mount, or join two chapters of a story by conjunctions.

(3) This also applies to phrases or musical sentences. These are very commonly followed by another statement in an unrelated key.

(4) When, however, a modulation is to be used, there are many interesting ways of introducing one, without having recourse to trite and worn-out successions. A definite figure may be employed, either borrowed from what has already been heard, or else of independent character. One of the many devices studied in the last lesson may be introduced. It may be remarked that a telling device is to emphasize a single chromatic tone. This, so emphasized, is accepted by the ear as important, and will be assumed to be the dominant or tonic of a new key.

Further, it should be remembered that every note of the chromatic scale may occur, in some connection, in every other key, and may accordingly be used in the way of modulation. For instance, C may occur as follows:

157

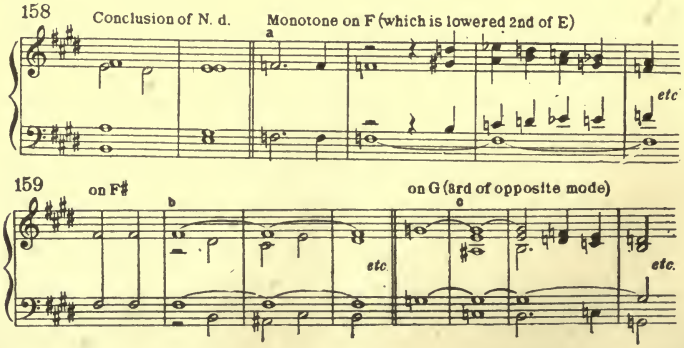


All the above keys may be changed to minor.

Similarly, it is obvious that every chromatic note may occur in the key of C, therefore the note C itself may occur in every key, either as a diatonic or a chromatic tone; and this applies, of course, to all other keys.

Now, for the practical illustration, supposing at the evening service we have reached the end of the Nunc dimittis, and desire to follow it by a monotone, any note thought suitable may be taken and, after it has been started, so harmonized as to bring it into position as dominant or tonic of a new key:

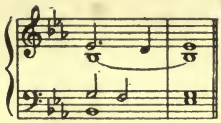
158 Conclusion of N. d. Monotone on F (which is lowered 2nd of E)



In the above, at (a) the diminished 7th-chord is taken, and resolved by enharmonic change to B flat. At (b) the

dominant chord is taken, followed by its own dominant. At (c) the augmented 6th-chord is taken (G natural is really Fx); it is resolved in the opposite mode (E minor), and then to C, a next-related key. These specimens are sufficient to show the possibility of finding an effective modulation to any key.

Exercise 37.

(a) Play the following cadence  then commence a monotone of E natural, F, F sharp, G, A flat, A, B flat, and B natural, successively, striking the new tone alone, and then playing such modulating harmonies as will cause it to become the dominant of the new key. Avoid commonplace progressions, and play in definite rhythm. Vary the pace and style.

(b) Find out, and note, instances in standard compositions where one movement is followed by another in an unrelated key.

(c) Look for cases where one phrase is followed by another in an unrelated key.

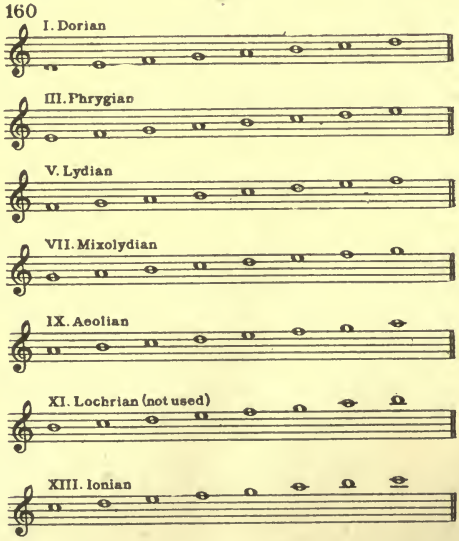
LESSON XXXVIII

Modal Music

The study of modal music opens up a very wide field. There is no space here to deal adequately with it, but it is possible to give the student a few hints by considering some of the main points. Every musician should understand what the old modes were, and how they were treated. He should further be able to play simple progressions in each one himself.

The Ecclesiastical Modes have come down to us from the middle ages, and are a set of scales which can be approximately reproduced by playing a succession of eight notes from each of the white keys of the keyboard, beginning on D, thus:

160

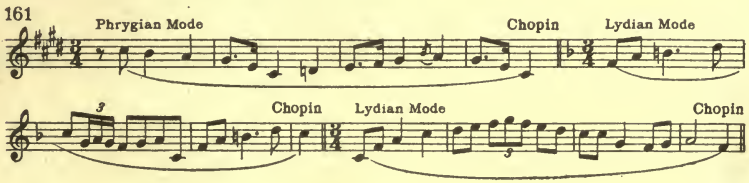


The above were called the Authentic scales, and are reckoned with odd numbers—the Greek names having been added at a late date. By commencing each a fourth lower, the Plagal forms were obtained, and were known

by the even numbers, II, IV, etc., with the prefix of Hypo to each name; e.g., Hypodorian, etc.

The intervals of our present tempered keyboard represent the original ones only approximately, as the modern system of temperament was not even thought of at the time when these modes were evolved. However, since keyboard tuning cannot be changed at will, we must be content with mere approximation, which produces only an imperfect imitation of the original.

The old modes were not originally intended to be harmonized, and when the system of modern harmony became established they gave way to our present major and minor forms. When used to-day they produce an archaic, old-world effect. This is not always to be despised in modern music. Some composers have been attracted by its colouring, and have utilized the old system with interesting results. E.g.,



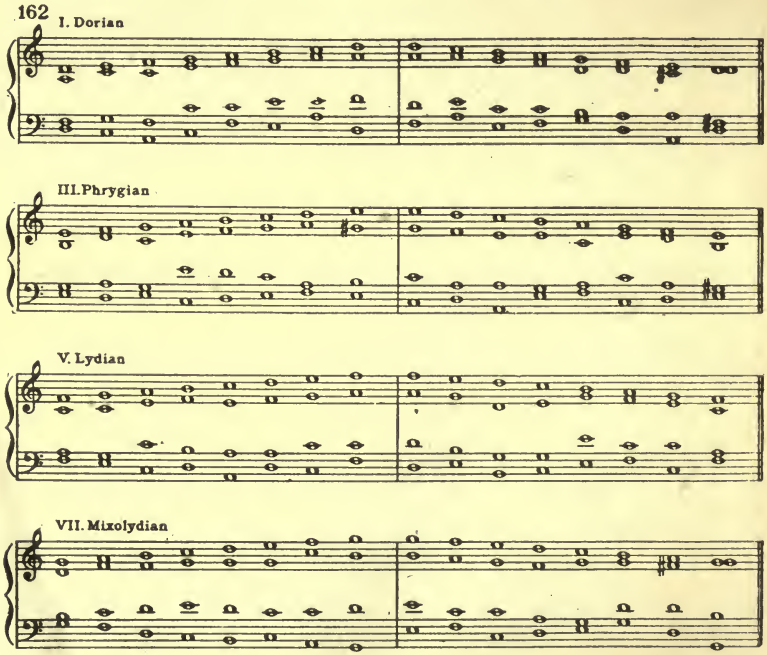
Harmonies were gradually introduced, through a long series of experiments, culminating in the works of the Palestrina school—which should be studied by the earnest student. For practical purposes all the above scales may be harmonized with the common chords and first inversions occurring in the key of C, the leading idea being to regard each as the scale of one of the chords of that key. Thus, the first mode is the mode of the II chord, the third is the mode of the III chord, the fifth, of the IV chord, the seventh, of the V chord, the ninth, of the VI chord, and the thirteenth, of the I chord (i.e., the modern major mode).

All that is necessary, then, to keep within the bounds of legitimate successions, is to treat the various chords in the key of C in the usual manner, but to make a final cadence on each of the above-named outstanding chords.

When possible, the cadence should be the regular progression of root falling a fifth, as in the modern perfect cadence; but, when this is not available, some other smooth progression may be taken. There was, however, one important condition: the final chord should include a major third, and the penultimate chord should usually also have a major third. This is what will chiefly distinguish the ancient mode from the modern scale.

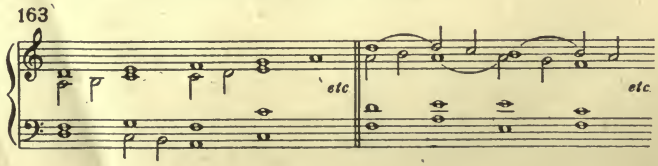
To harmonize the first four modes we may use these chords:

162



These harmonizations may be freely varied by adding passing-notes, suspensions, etc.; e.g.,

163



We have here set forth seven (or fourteen) modes, all played on the white keys, using the tones that occur in the natural scale of C. With the modern keyboard, each of these may, of course, be transposed up or down to eleven other positions—this will give seventy-seven (or one hundred and fifty-four) possible scales. It is easy to steer straight through this confusing mass of possibilities by remembering that a Mode can be played on any pitch by using a modern major signature, as follows:

For Mode I, the major signature one tone below the keynote.

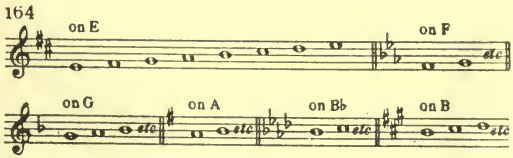
For Mode III, the major signature a major 3rd below keynote.

For Mode V, the major signature a perfect 4th below keynote.

For Mode VII, the major signature a perfect 5th below keynote.

For Mode IX, the major signature a major 6th below keynote.

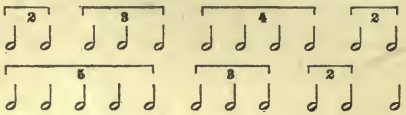
Thus Mode I (the Dorian) may be played on different degrees as follows:



In addition to the tonality, the real old modal harmony was distinguished by an absence of time-groups, as understood to-day. The rhythm was free and unfettered, corresponding with that of the words in prose. This will be clearly realized when it is remembered that bars, as indicating time, were not used until late in the sixteenth century; the harmonies we are considering were developed before that date.

To give the true feeling, therefore, of the old atmosphere, it is necessary for the student to abandon his ideas of modern rhythm when playing in the Ecclesiastical Modes, and to adopt a free system. This may have an

order and symmetry of its own, giving a subtle and elusive charm. Let the student understand that groups of twos, threes, fours and fives may be interchanged, and that he may arrange them in any way that offers interest. Here are some groupings:



A slight increase of speed is made with the larger groups, and a corresponding decrease with the smaller ones. The minims (half-notes) are used for convenience, but are not to be read strictly.

Exercise 38.

(a) Play the harmonized scales, as given on p. 100, first in even time, then with various groupings of twos, threes, etc.

(b) Play the scale of mode I on twelve different pitches, using in every case the signature of a whole tone below the keynote.

(c) Play all the other scales in a similar manner.

(d) Play the harmonization of the four modes given, each on twelve different pitches.

(e) Invent and play various rhythmic arrangements of groups of two, three, four and five notes; indicate them by tapping upon a table.

(f) Play phrases in each of the twelve modes, with natural pitch; use various rhythmic groupings, ending each with a cadence as shown in the table of harmonies.

(g) Starting on the note D, play eight notes in succession, first in mode I, and then in the other modes, in each case commencing on the same pitch, and obtaining the necessary intervals by using the black notes.

(h) Play harmonic phrases in each mode, using in every case D as keynote.

(i) Do the same on every successive degree of the scale.

LESSON XXXIX

The Larger Forms

To play extempore in the larger forms demands, on the part of the performer, the very highest abilities developed to their furthest limit. It is not expected that many students will go much further than expressing themselves in an intelligent and pleasing manner in the smaller forms. But when this power has been successfully acquired, the ambition to go still further up the hill of the Muses will often arise.

Of the larger forms may be mentioned:

(1) The ordinary Variations form.
(2) The Ground Bass.
(3) The Rondo.
(4) The Fantasia.
(5) The Sonata.
(6) The Fugue.

(1) To play impromptu variations, a well-known theme should be chosen, one that is simple and short, without any very striking characteristics. These latter may be supplied in the development. Variations may be constructed by employing many possible devices. Those that have already been studied in connection with melodic movement may again be referred to. Among other devices may be included:

(a) Passing-notes.
(b) Suspensions.
(c) Chord-line figuration.
(d) Alteration of tempo.
(e) Alteration of time, from duple to triple, etc.
(f) Change of mode.
(g) Reharmonizing.
(h) Contrapuntal treatment.

(2) The ground bass is a special form of variation, and consists of the taking of a few simple tones, and repeating

them over and over again, with a change of superstructure at each repetition. For the sake of variety, the given bass may occasionally be used in a higher part. The motive should be short, usually a few notes of the rising or falling scale.

(3) The Rondo, as its name implies, consists of a theme first announced, a departure to a second theme, a return to the first, a second departure, and a final return. There are many and various forms and developments of the rondo, from the simple variety to the elaborate movements of Beethoven and Brahms. The keyboard student will aim only at the simple kind. This may be experimented with by taking a well-known tune as the first theme, and depending upon the inspiration of the moment for the contrasting sections. The whole will then appear:

Theme A—Theme B—Theme A—Theme C—Theme A—
followed by codetta.

The original theme will appear invariably in the tonic key; the second and third in contrasting keys—the second probably in the dominant of a major key, or the relative of a minor one; the third will be in the subdominant.

(4) The fantasia is a movement in free style, with no definite, set design. This makes it perhaps more difficult to compose with success, as there is little to guide the student. It is practically a series of kaleidoscopic tone-pictures, each having some bearing upon its neighbours, but at the same time holding an independent place. The student may use well-known themes, and develop and arrange them as his taste suggests.

Exercise 39.

(a) Take a well-known tune, perhaps patriotic or popular; play it over in its simple form; then invent variations on some or all of the plans mentioned above.

(b) Take a succession of from four to six bass tones in slow tempo, ending with the dominant. Use these as a ground bass, playing above them as many interesting

harmonizations as can be devised. Vary the notes in length, vary the number of voices, the chords selected, the volume of tone, and the general style.

(c) Play some short movement or tune with which you are perfectly familiar, either original or otherwise; extend this into a rondo by following it with a contrasting theme of your own in a new key, returning to the original theme; then invent a third theme in a new key, returning once more to the first, with the addition of a codetta.

(d) Play a piece in the style of a fantasia. Introduce well-known themes, which may be in various contrasting keys, with changes of time and style.

LESSON XL

The Sonata and the Fugue

The Sonata-form (called variously first-movement form, binary form, ternary form, etc.), is the highest achievement of abstract music. The result of a long series of experiments in form, it is of so perfect and satisfying a nature as to have gained a permanent and final position as an art-form.

Though the general traits of this form are unmistakable, the individual expressions are so various that hardly any two specimens are exactly alike in structure. Each individual one has its own characteristic features, and in a sense gives a form of its own.

Here it will suffice to enumerate the essential features.

(1) Theme A, in the tonic key; a phrase or period ending with a perfect cadence, and followed by

Connecting matter, usually appearing as a continuation of theme A, leading into

(2) Theme B, a contrasting subject, or group of subjects, in a new key, probably the dominant in a major piece, and the relative in a minor piece; a good deal of incidental modulation may here take place. This part ends with a perfect cadence in the new key—dominant or relative.

(3) The development, or free fantasia. This consists of portions of themes A and B, or possibly new matter, worked up in surprising and interesting ways, with novel modulations, inversions, melodic changes, etc. This is the section that has most interest to the musician, and that offers opportunity for the display of the greatest skill in the composer. When this is finished it leads without break into

(4) Theme A as at first, possibly with some slight changes, but often without any. The original connecting matter will now be changed, and perhaps abbreviated, in order to lead into

(5) Theme B, now transposed into the original tonic key. In a minor piece this will sometimes involve change of mode, but this is optional. The whole may end as soon as the subjects have been restated, or it may be followed by

(6) A Coda, built either upon new matter, or, more frequently, on portions of what has already been heard.

The extempore player can gain a mastery of this form only by diligent study, by the analysis of standard works, and by personal experience in writing such movements.

The great difficulty is to bear vividly in mind what has already been presented during the performance, so as to be able to reproduce it accurately. The best way to acquire experience is to select subjects familiar to the student, perhaps popular airs, and experiment with working them up into a sonata movement.

Celebrated players have not infrequently gained eminence by playing in the fugue-form extempore. This is, perhaps, the most difficult feat of all; but diligent study, analysis, and written experience, will pave the way to success.

The first essential is to acquire the power of inventing two equally interesting melodic lines simultaneously, and then inverting them. The essence of counterpoint is, of course, melodic lines in combination. A fugue is a piece in which such lines are developed and worked out to their furthest limit.

The varieties of the fugue-form are even more diverse than the sonata. No two specimens are alike. The main features are, however,

(a) The exposition; in the keys of the tonic and dominant, with the subject appearing in each part successively.

(b) Episodes, in which the subject does not appear, but which consist of melodic developments in numerous ways, usually in sequence, forming a contrast to the subject.

(c) Further entries of the subject, in new keys, either separately or in pairs. These may be alternated with the

episodes, the number depending upon the length of the subject and the pace of the music.

(d) The final section, in the tonic key, frequently in stretto, perhaps built up on an organ-point.

There is not space here to give details of all these features; the student should study them in Dr. Percy Goetschius' masterly book, "Applied Counterpoint."

Exercise 40.

(a) Choose two familiar and dissimilar themes or tunes, in contrasting keys. Play them over several times, studying their characteristic features and possibilities. Then work them into a sonata movement, according to the design above explained.

(b) Play a scale ascending and descending, then add to it a second melodic part, in strong contrast, with as many interesting features as possible; do this above and below.

(c) Invent subjects in two-part counterpoint, playing one in each hand.

(d) Take some familiar theme as subject, write it down, then try and play a fugue upon it in three parts. The three parts need not always be kept distinct, as in written work, and may sometimes be reinforced in the homophonic style. The subject should, however, be made to appear alternately in the highest, the lowest, and the middle part.

Conclusion

Truly, poets are born, not made; so are composers; so are extempore players. But this does not make the course of work here set forth unnecessary. A poet, before he can display his genius, must first learn the meaning of words, then their association and grammatical connection. So the musician must be familiarized with the structure of chords, their connections and successions, with the formation of melodic outlines, and with all the various formal groundwork upon which a musical structure is built, and without which it cannot exist. Inspiration will follow, if it is to come at all; it certainly cannot be displayed without a medium, and that medium is found in the habits formed by such a course as is here presented to the reader.

Let one final word of advice be given. Do not strive after great and complex things; aim at clearness and simplicity. Although this book gives a by no means exhaustive store of possible material, it yet contains a mass which cannot but suggest confusion, when regarded as a whole. The student, after having studied it all, should fall back upon simplicity. All the material may be used sometimes, but only in its right place. Commence with an idea suggested by any device, and continue in the same style, working it out as well as you can. It may be that you choose some plain diatonic chords, some striking rhythm, some chromatic progression, or other characteristic. Whatever it be, aim at unity. Read the first twenty-three verses of Horace's "De Arte Poetica," and ever bear in mind his advice: "Whatever subject you choose, be careful to preserve simplicity and unity of design." ("Denique sit quod vis simplex duntaxat et unum.")

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